

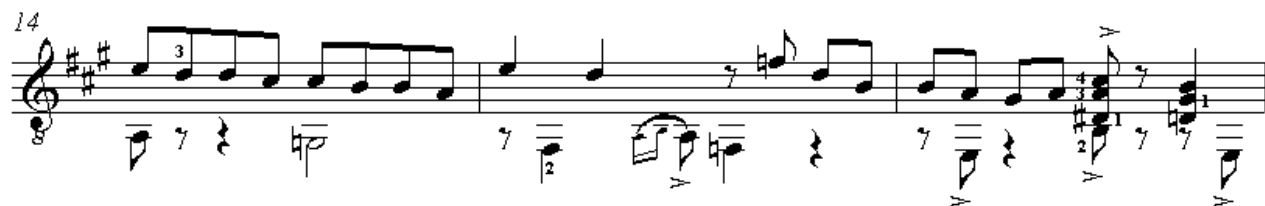
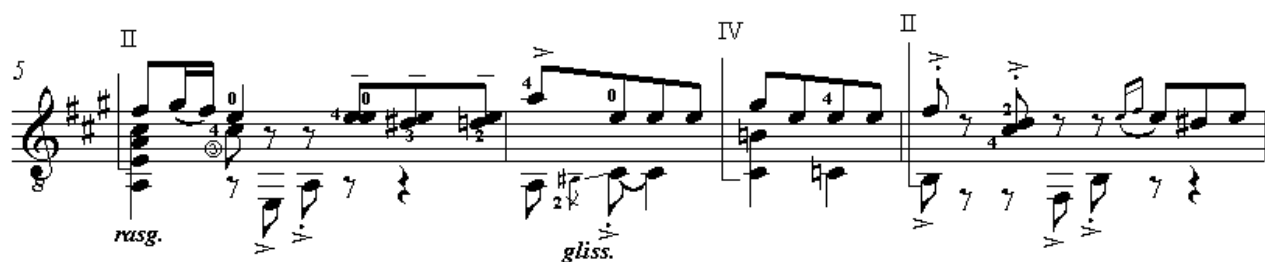
para Carlos Gardel

# Adios Muchachos!

Tango

Arr. Roland Dyens

Allegro



*molto dolce*

17

20

23

26

29

33 *legato* 3



# After Christmas Feeling

(Dopo Natale)

Roland DYENS

(1999/2000)

Gently rocking (♩ ca 69)

⑤ = Si/Bb  
⑥ = Ré/D

**[1]** *mp*

**[6]** *dolce* *gliss.* *port.* *(r.h.)* *(XII)* *(V)* *XIII (r.h.)*

**[10]** *gliss.* *còmodo* *CIV CV* *(IV)* *(I)* *pp*

**[14]** *gliss.* *mp* *port.* *(r.h.)* *rit. poco* *(II)*

**[18]** *a tempo* *CII* *CIII* *còmodo* *(r.h.)* *CIII* *rit. molto* *(r.h.)* *p* *dolce* *(VII)*

**[22]** *gliss.* *(XIII)* *port.* *XXV*

**[26]** *(XIII)* *(còmodo)* *CIV CV* *(IV)* *(II)*

2

30

*gliss.*

*gliss.*

*rit. poco a poco*

*espress.*

*port.*

(V)

(II)

34

*a tempo*

*(comodo)*

*ben misurato*

*plp.*

*(VII)*

*(p)*

38

*luminoso*

*plp.*

*mf*

*gliss.*

*gliss.*

*(l.h. only)*

*(rh.) XIX*

*(a)*

*(b)*

41

*sfz*

*pp*

*gliss.*

*gliss.*

*(VII)*

*(VIII)*

*(b)*

*(b)*

44

*(sim.)*

*(rh.)*

*legato*

*p*

*menof*

*pp*

*mp*

*rall. poco a*

*pont.*

*V*

*VII*

*(b)*

*(b)*

47

*poco*

*a tempo*

*allargando molto*

*con mestizia (sadly)*

*plp.*

*mf*

*calmato*

*gliss.*

*gliss.*

*(sim.)*

*CIV*

*(VI)*

*(b)*

*(b)*

*piu f deciso*

51

*gliss.*

*CIII*

*CH*

*CH*

*CH*



81

rit. poco a poco

(r.h.)

port.

gliss.

gliss.

2

7

85

a tempo

CI CII CIII

4

port.

gliss.

più dolce

(VII)

più f

plp.

89

a tempo

(CI) (CII)

4

gliss.

CIV

poco sfz

poco pesante

(5)

92

CIII

allargando molto

Più lento

rall.

a tempo

(r.h.)

p (eco)

pp sempre

5

4

3

0

2

0

2

0

2

95

ritardando

Lentissimo

poco metal.

plp.

quasi niente (lontano)

Fine

1

0

2

2

0

2

# CHANSONS FRANÇAISES

adaptées pour la guitare par

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## Quelques notes sur les chansons

*Plus encore que le respect des nuances, du tempo ou des doigtés, qui déjà revêtent en soi une grande importance, la distinction claire entre chant et harmonie m'apparaît ici comme la chose essentielle. Où qu'elle se situe (région aiguë, grave ou médium), il conviendra toujours de bien détacher la voix principale par rapport à l'accompagnement et aux voix intérieures.*

*Il ne s'agit aucunement d'un rapport de force entre elles mais d'un dosage constant que vous saurez rendre subtil.*

### **LA BICYCLETTE** (*mode dorian sur sol*)

Sans doute l'adaptation la plus difficile à jouer et, *a fortiori*, à interpréter. Elle contient tous les éléments cités plus haut: accord particulier des basses (sol et fa), chant mobile (médium puis aigu), citations de l'arrangement d'origine (dissonances de seconde mineure imitant la sonnette du vélo) et harmonie en filigrane. A travailler avec modération.

### **L'HYMNE A L'AMOUR** (*Mi b Majeur*)

C'est le seul arrangement que j'aie écrit isolément, quelques années avant les douze autres. A l'époque, je le jouais en Mi Majeur. Lorsque, quelques jours avant l'enregistrement du disque, j'ai réalisé que Mi b Majeur était sa tonalité d'origine, j'ai dû refaire ma copie...

Malgré quelques "délicatesses" techniques, cet "Hymne à l'amour" demeure l'une des chansons les plus abordables (± niveau moyen 1 - moyen 2).

### **CECILE, MA FILLE** (*Do mineur*)

Trouver le bon tempo et le juste swing sont les impératifs de "Cécile".

Voici une valse-jazz (rythme ternaire, mesure à trois temps) qui ne souffrirait pas d'être bousculée. Veillez donc à ce que ce tempo ne soit pas "victime" de la durée de cette adaptation. Gardez le cap et dites-vous bien que le swing n'a jamais été en bons termes avec la vitesse, encore moins avec l'instabilité et l'accélération.

Deuxième élément capital, les syncopes, fort nombreuses, devront faire l'objet d'une attention particulière ainsi que les notes qui les génèrent, toutes légèrement accentuées. (N.B. Les accords piqués seront obtenus autant par le jeu de la main gauche que par celui de la main droite.)

### **IL PLEUT DANS MA CHAMBRE** (*Do Majeur puis Ré Majeur*)

Chanson gaie, chanson folle, "Il pleut dans ma chambre" doit être jouée avec esprit.

Les notes piquées contribuent à rendre le caractère tendre et burlesque contenu dans un texte-style "Inventaire de Prévert" – que je vous conseille de réécouter. Comme dans la version de Trénet, le dernier refrain bascule dans un frénétique Ré Majeur. La fin sera festive ou ne sera pas...

### **GOTTINGEN** (*La mineur*)

Tiens, La mineur! Quelle étrange tonalité! C'est pourtant vrai, quelques tonalités "normales" viennent parfois émailler ce charmant florilège... C'est l'occasion ou jamais de renouer avec nos bons vieux réflexes de guitaristes et nous abandonner à leurs délices.

"Gottingen", c'est le charme et la nostalgie de la "Dame brune" pour ces enfants laissés de l'autre côté du Rhin. Jouez beaucoup sur les nuances, les retenues, les silences et "vigilez", comme dit Barbara, sur le petit fugato (2<sup>e</sup> reprise du refrain) ainsi que sur les vétéilleuses harmoniques finales.

### **SYRACUSE** (*Ré bémol Majeur*)

Désolé pour ce fâcheux incident, mais Ré bémol est bel et bien la tonalité de cette splendide chanson de Salvador. Plus sans doute que pour toute autre (avec "Bicyclette", soyons "justes"), vous me feriez un immense plaisir à vous accorder lentement et sûrement avant de la travailler. Inutile cependant d'aller jusqu'à prévoir une deuxième guitare pré-accordée si vous la jouez en public; envisagez peut-être de la faire précéder d'une pièce avec sixième corde en Ré, histoire de se rapprocher de cet accord bizarre.

### **LA JAVANAISE** (*La Majeur puis Si bémol Majeur*)

Cette chanson est à mon sens, et malgré son nom, plus proche d'une valse vénézuélienne que du gamelan indonésien. Pour cette raison, fidèle à l'arrangement original, j'ai conçu l'introduction et les couplets à la manière d'un clin d'œil à Antonio Lauro tandis que le refrain, très voisin de l'esprit de "Cécile" et sa valse-jazz, vient rompre le charme latin en affirmant son swing. C'est un peu "Le jazz et la java" (naïse) et leur lutte d'influence qui s'achèverait sur la cohabitation des deux Amériques...

Plus loin, la modulation en Si bémol Majeur pourra donner quelques soucis mais ne s'étendra pas bien longtemps. Les amateurs auront sans doute débusqué la discrète citation finale d'une autre chanson de l'auteur. Gainsbarre dans Gainsbourg en quelques sortes....

### **SA JEUNESSE** (*Ré mineur*)

Encore une tonalité avantageuse et habituelle pour notre guitare. L'esprit de Agustin Barrios plane un peu sur cette valse lente dont l'introduction, assez dense, s'ouvre sur un thème qu'aurait pu écrire le compositeur paraguayen et qui se propage tout au long de la chanson, évoluant d'un registre à l'autre.

D'ailleurs, comme dans ses célèbres valse, "Sa jeunesse" se compose de trois parties bien distinctes. Sachez extraire le climat d'extrême nostalgie qui s'en dégage, nostalgie du temps qui passe et de cette jeunesse "qu'il faut boire jusqu'à l'ivresse" avant qu'elle ne s'en aille...

### **IL N'Y A PLUS D'APRÈS** (*Sol Majeur*)

C'est l'archétype de la pièce faussement facile. Avec son tempo tranquille et ses airs candides, ne vous y fiez guère: elle recèle en elle de très sérieuses difficultés et ce, dès l'exposé du thème. La gageure, en effet, consiste simultanément à tenir une mélodie simple ponctuée de valeurs longues et à dérouler – de façon pianistique – une nappe harmonique claire et discrète malgré la complication des positions rencontrées ici ou là. L'allusion au Brésil, paradoxalement peut-être, vous donnera moins de cordes à retordre si ce n'est, comme toujours, d'opter pour le bon tempo et le balancement idéal.

### **BRAVE MARGOT** (*Do Majeur*)

Sauf à le vouloir expressément, il était difficile de contourner ici le style Brassens, reconnaissable entre tous. J'ai donc reproduit note pour note la propre introduction de notre poète national afin d'être de plain-pied avec lui, sans détours. Alternance couplet-refrain, alternance région grave - région aiguë, cette adaptation ne présente pas de particularité notable si ce n'est l'emploi fréquent de séries d'accords répétés (joués index-majeur) et l'utilisation du style picking à la reprise du refrain qui demanderont, l'un comme l'autre, un travail spécifique.

Et l'humour dans tout ça? L'humour, la verve, la fraîcheur... Voilà bien l'essentiel que vous aurez à cœur d'offrir à Margot une fois les problèmes techniques résolus...

### **LA CHANSON DES VIEUX AMANTS** (*Do mineur*)

C'est, objectivement, l'une des adaptations qui sied le mieux à la guitare. Question de chance aussi. A l'instar d'autres chansons lentes – je pense à "l'Hymne à l'amour" – c'est avant tout votre palette de nuances et votre sens de la retenue qui "fera" ici votre interprétation. Il faudrait, par exemple, qu'entre le premier couplet et le dernier refrain nous ayons le sentiment de commencer avec une guitare et de finir avec un orchestre symphonique, via quatuor à cordes et orchestre de chambre. C'est presque possible, en tous cas souhaitable – question d'auto-suggestion puis d'auto-conviction – car "La Chanson des vieux amants" est d'une puissante progression dramatique que vient appuyer le texte de l'immense Jacques Brel.

Sur le plan basement matériel, une succession de barrés, à ma gauche, pouvant engendrer une fatigue bien légitime et, à ma droite, des arpèges en doubles croches (dernier couplet) dont la difficulté – tout au moins les premiers temps – pourrait être la cause d'un fléchissement de tempo. Enfin, n'hésitez pas à modifier au besoin les doigtés des cinq dernières mesures de cette pièce.

### **UN JOUR TU VERRAS** (*Fa Majeur*)

C'est, subjectivement, "ma" plus belle chanson française. Pardon de cette intrusion spontanée mais je trouve que cette chanson est un chef-d'œuvre d'équilibre entre tous les éléments cités dans l'avant-propos.

Ajoutez à cela le parfum de Paris et l'incomparable interprétation de Mouloudji, vous obtenez alors une perle de l'art populaire français. Mais je m'égare...

Divisée comme "Sa Jeunesse" en trois parties (refrain, couplet, trio), son adaptation pour guitare est l'une des plus difficiles à jouer de ce recueil, la musique de Van Parys furetant dans les chemins escarpés que sont La bémol Majeur ou encore Fa mineur. Heureusement, telle une aubaine, la sixième corde en Fa offre à cette version l'ampleur et l'élégance indispensables à sa belle exécution.

### **LA JAVA DES BOMBES ATOMIQUES** (*La mineur puis La Majeur*)

J'ai tenu à ce que Boris Vian conclût et le disque et le livre de ces adaptations. Ami de l'œuvre et de l'homme depuis toujours, j'ai le plaisir d'habiter Ville d'Avray, la ville natale de "Vernon Sullivan" et celle où il repose aujourd'hui.

La "Java des bombes atomiques", c'est la "totale"! C'est le gag, le gros nez rouge, la tarte à la crème: c'est la dérision. Alors tout est permis, il faut tout faire – de notes piquées en pizzicati, de sons métalliques en "trémolarmes de crocodile" – il faut tout faire avant que la bombe n'explose de "bartoque" façon à la fin de l'histoire.

Dans ce contexte de cirque, vous comprendrez aisément que je ne souhaite pas jouer les rabat-joie en vous parlant encore technique, mais – j'ose à peine vous l'avouer – ma déontologie me l'impose une dernière fois. Alors, deux mots, les derniers, pour vous dire que les deux premiers refrains (La Majeur) sont assez singuliers à exécuter avec leur formule d'arpegge peu orthodoxe: travaillez-les excessivement lentement de la même façon que vous aborderez prudemment le dernier couplet de la chanson (La mineur), celui où presque toute la mélodie se balade sur la chanterelle alors que l'accompagnement, "javaïsant" sur les autres cordes, donnera le sentiment d'un duo de guitares.

Bon courage, bon travail et merci de l'accueil que vous avez réservé à ces chansons françaises.

*Ces adaptations s'adressent aux guitaristes classiques mais aussi à ceux, nombreux, qui ont manifesté le désir de jouer ces chansons et qui ne lisent pas (ou peu) la musique. Aussi, les Editions Lemoine et moi-même avons estimé judicieux de les publier en tablatures dans un autre cahier paru simultanément.*

## **AVANT-PROPOS**

Voilà bien longtemps que j'avais envie d'écrire les versions pour guitare de quelques unes des plus belles pages de la chanson française.

Amoureux depuis toujours de cet "art mineur" quand il sait se faire majeur, j'ai jugé le moment opportun pour me livrer à ce travail et vous en livrer les fruits sous forme de disque puis, aujourd'hui, de partitions.

Toutes les tonalités originales y sont respectées; j'ai ainsi l'espoir de mieux restituer la couleur et l'émotion qui émanent de chaque chanson afin qu'elles puissent rencontrer une résonance plus juste dans notre mémoire collective.

Mais cette fidélité a un prix: celui d'une approche technique sinon délicate du moins différente de l'ensemble des pièces traditionnelles du répertoire classique.

Tons rarissimes dans notre littérature, les Ré bémol, Fa ou Mi bémol Majeur m'ont invité à une exploration particulière de la guitare et m'ont incité à fixer *in fine* de nouvelles règles du jeu pour que ce pari soit rendu possible: l'accord spécifique des cordes graves fut probablement le seul moyen d'établir un équilibre viable entre le respect de ces tonalités et leur "jouabilité" sur l'instrument.

J'ai tenu aussi à intégrer dans ces adaptations un certain nombre d'éléments caractéristiques des arrangements originaux de ces chansons ("Bicyclette", "Javanaise", "Chanson des vieux amants", etc.), car j'ai la conviction qu'au même degré que paroles et musique ils contribuent à leur réussite publique et artistique.

Loin d'avoir des velléités créatrices, cet ouvrage n'a d'autre ambition que d'être l'exercice de style récréatif et respectueux qui m'a permis d'enfermer quelques effluves de notre culture populaire dans notre "boîte magique".

R.D.

Les adaptations pour guitare des chansons de ce recueil  
sont enregistrées par Roland DYENS sur C.D.

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## LEXIQUE

**extinction "halogène"**  
(terme non "officiel")

extinction progressive du son obtenue en couchant progressivement la main droite au niveau du chevalet ("*Sa Jeunesse*").

**norm. (normal)**

succède généralement à l'indication d'une sonorité particulière (ex. métal.) et signifie donc qu'il convient de revenir à une couleur plus ordinaire.

**CV ou BV,  $\frac{1}{2}$ V ou  $\frac{3}{4}$ V:**

Barré à la 5<sup>e</sup> case, demi-barré à la 5<sup>e</sup> case.



Piquer les notes avec la main droite et donc stopper immédiatement toute résonance ("*Java des Bombes Atomiques*").



"La note doit être posée, c'est-à-dire non accentuée, mais sans sécheresse" (Chailley - Challan, Editions Leduc).



Percussion obtenue par le poids de la main droite sur les six cordes ("*Cécile*") ou par le poids du pouce seul sur la 6<sup>e</sup> ou la 5<sup>e</sup> corde ("*Javanaise*").

**Pizz. (pizzicato)**

Son obtenu en étouffant les cordes avec la tranche de la main droite au niveau du chevalet tout en jouant avec le pouce.

**Nat. (son naturel)**

Succède généralement à Pizz.

**Pizz. Bartok**

Claquement obtenu en soulevant la corde entre pouce et index puis en la relâchant sèchement.

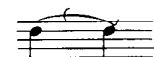


"Glissement rapide et discret exécuté juste avant l'attaque de la 2<sup>e</sup> note" (Chailley - Challan, Editions Leduc).

**(portamento)**



Stopper toute résonance dès l'émission de la note ou de l'accord suivant.



Liaison d'intention; impossible à réaliser techniquement mais souhaitable et réelle musicalement.



Accord joué à la main droite et étouffé à la main gauche par effleurement des cordes ("*Javanaise*").



Notes impérativement à vide (en l'occurrence alterner Sol à vide et Sol 4<sup>e</sup> ou 5<sup>e</sup> corde).



Gratter sèchement les cordes (aiguës) au niveau de la tête de la guitare avec le pouce ou l'index de la main droite tout en maintenant l'accord lorsque l'écriture l'exige ("*Il pleut dans ma chambre*").

**tap. (taping)**

Percuter (sans force) la note avec l'index de la main droite au niveau de la case correspondante.

**tambora**

Accord obtenu par la percussion du pouce au niveau du chevalet ("*Sa jeunesse*").



Point d'orgue. "Placé au-dessus ou au-dessous d'une note ou d'un silence, il indique que la durée de cette note ou de ce silence doit être prolongée aussi longtemps que l'exige le bon goût de l'exécutant" (Danhauser, Editions Lemoine).



Point d'orgue court.

A	B	C	D	E	F	G
La	Si	Do	Ré	Mi	Fa	Sol

**p**

pouce (ne pas confondre avec **p** = piano)

## Guitare

⑥ = F  
⑤ = G

# LA BICYCLETTE

Paroles de Pierre BAROUH  
Musique de Francis LAI  
*Adaptation*: Roland DYENS

Quasi Allegro ♩ = 78

*L'Esprit du jeu*  
Adaptation: Roland DYENS

(Intro.)  $\phi$  III *a i m i a i m i a* (sim.)

*mf*

(Thème)  $\phi$  III *(mf)*

*pp sub.*

*i a m i* (métal. et humour) (norm.) (métal.) (norm.) (V) (II)

$\phi$  III *mp*

$\phi$  VI *a m* II *a m* *sfz* *leggero*

(VII) *p* *a m* *pp sub.*  $\phi$  III *m*  $\phi$  II *(mf)* 3

(V) (VIII) *i p* (VI) *(norm.)* *gtrss.* *meno f*  $\phi$  III

(metal.) ④ 7

VII CV CVIII  $\phi$  VIII *molto* *dolce sub.* (\*) (V)

*p sub.* *mf*

Musical score for a string instrument, featuring various dynamics, articulations, and performance instructions. The notation includes treble and bass clefs, time signatures, and detailed fingering.

**Staff 1:**  $\phi III$  - - - - -  $(\phi III)$   
*pp sub.*  $\text{pizz. VII}$   $\text{nat.}$   $mf$   $f sub.$

**Staff 2:**  $(p sub.)$   $a i m i a$   $(\phi III)$   $(p)$   $\phi I$   $\phi I$   
 $(mf)$   $3$   $*$   $p$

**Staff 3:**  $\phi III$   $(\phi III)$   $(mf)$   $s f z$   $p$

**Staff 4:**  $\phi III$   $(\phi III)$   $(I)$   $(V)$

**Staff 5:**  $\phi III$   $m$   $\phi II$   $i a m$   $allargando$   $gliss.$   
 $(p sub.)$   $(mf)$   $3$   $4$

**Staff 6:**  $breve$   $suave$   $a tempo$   $port.$   $vib. breve$   $a tempo$   $(VII)$   $CV$   $CVIII$   
 $mf$

**Staff 7:**  $\phi VIII$   $s f z (dolce)$   $molto$   $(V)$   $\phi III$   $rall. molto$

**Staff 8:**  $Tempo rubato$   $mp$   $a tempo$   $pp dolcis.$   $(pulpe)$   $3$

The musical score consists of six systems of staves, each containing multiple parts. The notation includes various musical symbols such as notes, rests, and accidentals, along with performance instructions and dynamics.

**System 1:** Features a melodic line with a *metal.* (metallic) effect and a *dolce* (sweet) section. Dynamics include *sfz* (sforzando), *p sub.* (pianissimo), and *poco a poco* (gradually). Fingerings are indicated with numbers 0, 1, 2, 3.

**System 2:** Continues the melodic development with a *(p)* (piano) dynamic and a *(mf)* (mezzo-forte) section. A *(norm.) sfz* (normal sforzando) is marked.

**System 3:** Includes a *f* (forte) dynamic and a *(III)* (third) fingering. A *gliss.* (glissando) is indicated.

**System 4:** Features a *breve* (brief) section, *Tempo rubato* (ruba tempo), and a *a tempo* (at tempo) section. Dynamics include *pp* (pianissimo), *mf* (mezzo-forte), and *port. vib.* (portamento vibrato).

**System 5:** Includes a *poco vib.* (poco vibrato) section, a *molto* (much) dynamic, and a *(dolce)* (sweet) section. Dynamics include *mp* (mezzo-piano).

**System 6:** Features a *poco a poco* (gradually) section, a *molto* (much) dynamic, and a *répéter ad lib.* (repeat ad libitum) section. Dynamics include *mf* (mezzo-forte).

The score concludes with a *perdendosi* (fading away) instruction.

## L'HYMNE A L'AMOUR

⑥ = E<sup>b</sup>Paroles de Edith PIAF  
Musique de Marguerite MONNOT  
Adaptation: Roland DYENS

Andante  $\text{♩} \approx 76$

(Refrain) *mp* *dolcissimo*

CIII

*pp* *mp*

CII

*soave*

*più f*

*rit. poco* *a tempo*

CIII

*pp* *mp*

*più f*

*poco rubato*

CIII (5/4)

*più f*

*cédez*

*dans la lenteur*

*rit. poco* *a tempo* (Poco più mosso)

*dolce*

(Couplet)

CIV

*poco*

*cédez*

*pp*

*mf*

*Più animato*

*a tempo*

*sfz*

*cédez*

*p*

*mp*

\* poser le si sans le jouer (résonance par sympathie).

100

CIV CIII

*poco* *cédez*

breve **Lento, poi poco accelerando** **allargando poco a poco**

*pp* *dolcis.* *poco a poco* *(VII)*

CIII Calmando 8va XXIII breve a tempo Come prima CIII *gliss.* *mp* *pp*

*mf* *dolcissimo* *rit. molto* *mp*

CI CII *più f*

CI CII *più f* *a tempo* *poco più lento* *sempre f* *rit. molto* *XXVI XXIII*

*(p)* *più f* *a tempo (norm.)* *gliss. gliss.* *mf* *poco* *sfz* *f* *sempre lento* *8va* *XXIV* *a* *mp*

*(poco metal.) pesante* *ami p 3* *CI pesante* *rit. molto* *XXVI XXIII* *poco* *rit. molto*

CIII(%) CI CII *marcato* *ΦVIII* *ΦVI ΦV (sim.)* *Agitato e pesante* *8va* *XXVIII* *XXIV* *a* *mp*

*p* *accel. poco a poco* *f* *rall. molto*

## Paroles de Claude NOUGARO

Musique de Jacques DATIN

Musique de Jacques DATIN  
Version pour guitare de Roland DYFENS

**Tempo jazz (♩. = 115)**

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CI  
 CVI  
 port.  
 (III) *gl.*  
*mf*  
 Pont (Couplet)  
 CI  
 gliss. lento  
*più f*  
 ΦV  
 CVIII  
 (IX)  
 ΦIII  
 ΦV  
 VII  
 gliss. ②  
 ΦI  
*p sub.*  
*mf*  
*f sub.*  
 ΦIII  
 (IV)  
*mf*  
*p sub.*  
*molto*  
 CIII  
 (puls)  
 dolce  
*mp*  
 CIII  
 CI  
 ΦIII  
 \*







CIV  $\phi$  III *deciso*  $\phi$  I Come prima CIII  $(b)^4$   
 (V) (IV)  $(f)$  *p sub.*  
 1. 2.  $\phi$  I *mp*  $\phi$  I  
 CIII - - - CI - - -  
*a m i* CIII  
 CI *port.* *mf* *gl.*  
*port.*  $\phi$  V *p sub.*  
 CIII - - -  $\phi$  III - - -  $\phi$  I CI  
 (sotto voce)  
 $\phi$  III  
 CI  $\phi$  VI *port.* *mf* *gl.* *port.*  
 (III)

CVIII (IX) VII gliss. CI  
 CIII  $\phi V$  VII gliss. ② CI  
 $\phi V$   $\phi III$   $mf$   $p$  sub.  $f$  sub. ③  
 CIII  $dolce$   $p$   $quasi p$   
 $\phi III$   $rit. poco$   $a tempo$   $\phi VI$   $port.$   $poco$   
 $molto espressivo$   $breve$   $port.$   $cedez$   $quasi f$   $Più lento$   $port.$   $port.$   
 CIII CV  $Tempo I^o$   $\phi VII$   $\phi VI$   $p$   $rall. molto$  (IX)  
 CVIII  $rall. molto$  XII  $Lentissimo$  XIX XXIV  $extinction$  "halogène"  
 $pp$   $perdendosi$

# IL PLEUT DANS MA CHAMBRE

Paroles et Musique de  
Charles TRENET

Adaptation: Roland DYENS

⑥ = D

**Giocosso**  $\text{♩} = 92$   
(Intro.) métal.  
*mf*

CVIII *a m i*  
norm. *gliss.*

(sim.) *a m i*  
CV *gliss.*  
(métal. et humour) *p*

(Refrain) *a m i*  
norm. *mp dolce*  
CV

Φ III *a m i*  
CV *sfz*

CH *legato*  
*sfz*  
*mp dolce*

CVIII *a m i*  
Φ V *molto*  
*mf*

CV (CV) *secco*  
(m.g.) *gliss.*  
*mf*

(Couplet) *a m i*  
Φ V *gliss.*  
*mf*

$\phi V$  (sim.) CIII (métal.) (norm.)  
 $\phi V$  (mf)  
 CIII CVII métal. CIII a tempo  
 sfz gliss. 4 3 i mp dolce i (norm.)  
 CV  $\phi III$   
 $\phi II$   $\phi III$  legato CH  
 CVIII (sim.)  
 sfz f  
 (sim.)  
 le + rapide possible a gliss. lento  $\phi II$  Vivo subito a m i a m i  
 p i m a i m sempre f molto sim.

Musical notation for guitar, featuring various techniques and performance instructions:

- System 1:** Includes markings  $\phi$ II, CVII, and *molto*.
- System 2:** Includes markings CVII, (legato), and *moltissimo*.
- System 3:** Includes markings  $\phi$ VII, *a m i*, *sfz sub.*, and *molto*.
- System 4:** Includes markings *trem. (i ou m)*, *rasg.*, *ff*, (legato), and (IX).
- System 5:** Includes markings  $\phi$ VII (sim.), *allarg.*, CX, *gliss. lento*, and *Poco meno (Tempo I°) (XIV)*.
- System 6:** Includes markings (sim.), *allarg. poco a poco*, CVII, *mp sub.*, and *molto*.
- System 7:** Includes markings *breve*, *port. (f)*, *ff*, *rit. molto*, *a tempo (poco meno)*,  $\phi$ VII, *meno f*, *dolce*,  $\phi$ V, (m.d.), *mp*, and *(senza rall.)*.

Paroles et Musique de  
**BARBARA**  
*Adaptation: Roland DYENS*

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11 Rue de Provence, 75009 Paris.



## Poco più lento

## Più animato

Musical score for a piece, featuring multiple staves with various musical notations, including notes, rests, and dynamic markings. The score is divided into sections by tempo and dynamics.

**Tempo and Dynamic Markings:**

- Poco più lento* (Poco più lento)
- Più animato* (Più animato)
- a tempo* (a tempo)
- rit. pochissimo* (rit. pochissimo)
- cedez* (cedez)
- poco sfz* (poco sfz)
- rit. poco* (rit. poco)
- (Poco esitando) a tempo* (Poco esitando) a tempo)
- a tempo* (a tempo)
- rit. pochis.* (rit. pochis.)
- più f* (più f)

**Other Markings:**

- ΦV* (Phi V)
- ΦI* (Phi I)
- ΦII* (Phi II)
- CV* (Crescendo/Vibrato)
- (dolce)* (dolce)
- (ou 2)* (ou 2)
- (ou 1)* (ou 1)
- (ou 3)* (ou 3)
- (\*)* (asterisk)

The score includes various musical notations such as notes, rests, and dynamic markings, indicating a complex and expressive piece.

Musical score for a piano piece, page 17. The score consists of ten staves of music. It includes various musical notations such as notes, rests, and dynamic markings. Performance instructions like *sfz*, *a tempo*, *poco sfz*, *poco pesante*, *allarg. poco a poco*, *molto pesante*, *molto espress.*, *rit. molto*, *a tempo (più animato)*, *rit. poco*, *rall. - poco - a - poco*, *rit. molto*, and *dolcis. (quasi niente)* are present. Fingerings and articulations are indicated with numbers and symbols like *sfz*, *rit.*, *p*, *ppp*. Rehearsal marks CII, XIII, XIV, XV, XVI, and XII are also visible.

à Antoine Tatich

## SYRACUSE

Paroles de Bernard DIMEY  
Musique de Henri SALVADOR  
Adaptation: Roland DYENS

⑥ = D<sup>b</sup>  
⑤ = A<sup>b</sup>

**Lentement** (♩ ≈ 74)

(Intro.)

*dolcissimo*  
*p* (pouce pulpé)

(sim.)

(Refrain)  
**a tempo**

*port.* *poco vib.* *mp* *rit. poco*

♯IV - - - 7

*port.* ½ BI

½ BIII ½ BIV

*poco* *cédez*

**a tempo**

*port.* *(poco vib.)* ½ BIV

(VII)

½ BI

[illegible]

---

# CHANSONS FRANÇAISES

**adaptées pour la guitare par**

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## AVANT-PROPOS

Avant toute chose, je souhaite ici remercier l'ensemble des guitaristes de l'intérêt qu'ils ont manifesté pour le premier recueil de ces Chansons françaises, édité pourtant deux ans après la sortie de leur enregistrement.

Cette fois, message reçu : j'ai décidé de publier simultanément le disque et le recueil de ces treize nouveaux arrangements, désamorçant ainsi la critique éventuelle (et légitime) d'une sortie décalée du volume II.

Vos nombreuses lettres et vos nombreux témoignages m'ont éclairé sur certains écueils à éviter dans la conception du présent livre, concernant principalement l'accord souvent très inhabituel des cordes graves (Ré bémol, La bémol, Fa...) pour certaines chansons ("La Bicyclette", "Syracuse", etc.). Cela a beaucoup "déstabilisé" et aujourd'hui, avec un certain recul, je suis à même de le concevoir. Toutefois, je continue de penser que cette approche présente au moins deux aspects positifs : le respect du ton original de la chanson d'une part, et, par voie de conséquence, la coloration résolument nouvelle adoptée par la guitare sur les plans sympathique et harmonique, d'autre part. Ce choix, à la limite d'un certain zèle je vous l'accorde, m'aura au moins conforté dans le fait que la guitare devra parfois subir quelques turbulences de ce type pour que son potentiel musical puisse s'épanouir de façon significative. Cela étant dit, sensible à vos "doléances", j'ai mis de l'eau dans mon vin et sur les 13 chansons, 7 bourdons volent en Ré, 5 en Mi, et seulement 1 en Mi bémol. (Je n'ai pas, cette fois, porté atteinte au La – cinquième corde, parfois "malmené" dans le recueil précédent.) En dépit de cela, cinq tonalités originales sont respectées ("Plaisir d'amour", "Adieu foulards", "L'Ile de Ré", "Ne me quitte pas" et "Ce petit chemin") et trois autres sont transposées au demi-ton inférieur ("La Foule", "Avec le temps", "Revoir Paris"). Transposition beaucoup plus nette en revanche pour "Les Loups", "Trousse-chemise", "La ballade des dames du temps jadis", "Ma plus belle histoire d'amour" et "La Java bleue". D'autres encore commencent "bien" mais finissent par s'affranchir avec malice du ton original pour se jeter dans les bras d'une tonalité plus familière ("Adieu foulards", par exemple). Tout cela est, *in fine*, affaire d'un équilibre que j'ai eu pour souci de maintenir tout au long de ces treize adaptations, prenant en considération vos signes et réactions entre ces deux volumes.

Il est un point cependant sur lequel je n'ai pu transiger : celui de l'évidente difficulté technique de ces arrangements, prix à payer pour que la guitare se fasse parfois orchestre, souvent piano mais toujours et surtout l'écho des voix de ses fameux interprètes. Pas de démagogie donc, cet ouvrage est difficile, se voulant fidèle à l'esprit et à la lettre, paramètres majeurs mais aussi (et souvent) entraves objectives à ladite facilité technique.

Enfin, ce volume II aurait pu, à l'instar de la dernière page de ces Charlie-Hebdo qui faisaient nos délices dans les *seventies*, s'intituler "les chansons auxquelles vous avez échappé" la dernière fois. C'est un peu cela quand je songe aux incontournables "Avec le temps" ou "Ne me quitte pas", sublimes chansons auxquelles je tenais très fort.

Un volume III dans un an ou deux ? Pourquoi pas ? J'ai pourtant l'intime conviction que je vous aurai épuisés d'ici là...

Merci de vos encouragements sincères, à l'origine de ce deuxième livre. Et merci de votre aide.

R.D.

## Quelques notes sur les chansons

### **LA FOULE** (*Mi mineur; ton original : Fa mineur*)

C'est la chanson la moins française de ce florilège, et pour cause : il s'agit d'une pure valse péruvienne dont le titre est "*Que nadie sepa mi sufrir*" (Que nul ne sache ma souffrance). Vous comprendrez ainsi pourquoi elle sonne si vrai et si bien à la guitare, instrument emblématique de la culture sud-américaine, et vous comprendrez encore mieux pourquoi j'ai choisi le ton de Mi mineur au détriment de celui de la version d'Edith Piaf, Fa mineur, qui eût été moins un exercice de style qu'un acte de masochisme musical un peu servile.

Difficile, certes, cette adaptation de "La foule" est avant tout un hymne à la guitare, une fête du rythme.

### **AVEC LE TEMPS** (*La mineur; ton original : Si bémol mineur*)

Avec cette grande chanson, la difficulté d'exécution rejoint l'incontournable difficulté d'écriture de cet arrangement, combinant d'immuables arpèges de piano à la voix libre et baladeuse de Léo Ferré. Voici une délicate alchimie, introduisant parfois des rythmes à 4 pour 3 dont la réalisation n'est pas évidente à la guitare. Du début à la fin, le tempo ne devra jamais quitter les premières décimales du métronome, accroché à la lenteur presque excessive du temps qui passe. Le pari de cette intransigeante version d'"Avec le temps" est contenu dans l'idée de prédominance tranquille d'un chant joué très legato sur une harmonie discrète, en filigrane. Sachez donner ici une illusion d'aisance, en dépit de l'"adversité" technique.

### **REVOIR PARIS** (*La majeur; ton original : Si bémol carrément bas*)

Dans le recueil précédent, j'avais avoué avoir un faible pour "Un jour tu verras". Dans ce recueil, c'est "Revoir Paris" qui a ma préférence. Il se trouve, ce qui ne gâche rien, qu'elle est aussi l'une des chansons les plus abordables sur le plan technique, aucune de ses difficultés n'étant insurmontable. Veillez néanmoins à ce que l'harmonie, particulièrement jusqu'au couplet, soit jouée en demi-teinte et n'empiète jamais sur une mélodie dont les valeurs sont souvent assez longues.

### **LA JAVA BLEUE** (*Ré majeur; ton original avoisinant le Si majeur*)

Après celle des bombes atomiques, voici la Java bleue. Le choix d'une java parmi d'autres chansons est pour moi prétexte à glisser un peu d'humour entre les notes. Sans que cela en soit la condition *sine qua non* (cf. "Ce petit chemin"), il est certain que le rythme et l'esprit de cette danse se prêtent parfaitement au jeu de la facétie et de la dérision. Alors, si vous êtes vraiment joueur, il faudra jouer cette carte-là jusqu'au bout et commencer par ne pas se contenter d'un tempo de valse...

D'autre part, même si j'ai opté pour une tonalité différente du ton d'origine, l'introduction, la coda et certains des petits motifs d'accompagnement en doubles croches sont issus de l'arrangement de cette chanson créée par la grande Fréhel. Il conviendra donc de donner à tous ces éléments le caractère pétillant et parfois caricatural qui sied à la musique dite de genre. Vincent Scotto n'étant pas Agustín Barrios, il sera même conseillé d'abandonner ses états d'âme le temps d'une chanson et d'offrir 2'30 de jubilation.

### **MA PLUS BELLE HISTOIRE D'AMOUR** (*Ré majeur + modulations; ton original : La majeur + modulations*)

Si l'arrangement de cette chanson de Barbara ne fait pas partie des pièces les plus exigeantes techniquement, sa difficulté se situe davantage sur le plan musical que digital. Le phrasé de la chanteuse étant si particulier, si fantasque, si libre aussi, qu'il m'a fallu un certain temps pour l'intégrer à la version instrumentale que voici. Cela signifie, par exemple, que ni les refrains ni les couplets, outre les évidentes modulations qu'ils rencontrent, ne seront exprimés de façon identique d'une fois sur l'autre au cours de la chanson. J'aurais certes pu me résoudre à opter pour une version mélodique et rythmique définitive et à la "resservir" régulièrement, n'en modifiant que l'harmonisation ici ou là, mais c'est là méconnaître le style de Barbara ! Et puis il est tellement plus simple de compliquer un peu les choses. Question de piment. Par ailleurs, les couplets, en Si majeur et tout en harmoniques, sont jolis, pas excessivement difficiles mais très énervants à travailler. Je vous recommande donc chaleureusement l'étude de cette adaptation. Particulièrement si vous souhaitez développer votre mémoire ou tester votre résistance nerveuse...

## **CE PETIT CHEMIN** (*Si bémol majeur*)

Hommage à la "faiseuse", à la grande ciseleuse de petits bijoux de la chanson française. J'ai, comme beaucoup d'entre vous, une grande tendresse pour Mireille, son œuvre et sa personne. Je lui trouve un charme fou et la crois immortelle. Sur le plan artistique, l'association de ses musiques aux textes de Jean Nohain est à mes yeux proche de la perfection, et l'écriture de cet arrangement m'a permis d'en mesurer le degré de symbiose. Lorsque les mots deviennent notes et inversement...

Musicalement, le respect de la tonalité n'est ici jamais pénalisant, au contraire. Le Ré – 4<sup>e</sup> corde (tierce) ainsi que le La – 5<sup>e</sup> corde (sensible) donnent de l'air à l'arrangement, lui épargnant le côté fermé et "nez bouché" des tonalités "à risque". Ce ragtime, que j'ai souhaité aussi rafraîchissant que son auteur, module vers la fin en Mi majeur, permettant ainsi à la guitare de s'exprimer plus librement encore au moment du petit contrepoint "alla Bach", de la coda un peu jazzy et de la conclusion toute en campanella. Vive Mireille !

## **NE ME QUITTE PAS** (*La mineur*)

Il eût été impardonnable en deux recueils, d'"ignorer" celle qui est peut-être la plus grande des chansons françaises. Chef-d'œuvre, réussite absolue, les mots me manquent pour dire l'émotion que m'inspire cette chanson. Les différentes versions qui en ont été faites (Nina Simone, etc.) eurent, selon moi, été mieux inspirées de rester à l'état de projet malgré leur qualité objective. En ce qui me concerne, n'étant pas connu pour mes talents de chanteur – du moins officiellement – je n'ai pas le sentiment de m'être livré ici à un jeu de surenchère, combat d'ailleurs perdu d'avance. Le travail que j'ai fait sur cette chanson est simplement l'œuvre d'un musicien vue sous l'angle strictement musical et instrumental, rien de plus. J'espère avoir fidèlement suivi le somptueux arrangement de François Rauber, l'arrangeur de prédilection de Jacques Brel, dans son esprit et dans sa lettre chaque fois que la guitare me l'a permis. Cette adaptation, il est vrai, fait partie des pages les plus difficiles du recueil sur le plan technique, avec certaines redoutables extensions de main gauche et des trilles continus sur deux cordes lors de la dernière reprise du thème. On devra également relever une petite difficulté ponctuelle avec l'utilisation d'un tremolo "dissident" au cours des deux dernières mesures de l'introduction; vous jouez la mélodie pousse sur la chanterelle, et vous "trémolez" simultanément sur la deuxième corde. Etrange ou paradoxal, c'est davantage par un travail sur 26 chansons françaises que par mes propres compositions que j'ai fait la "trouvaille" de certaines petites figures techniques, de main droite plus particulièrement. L'idée appelant la nécessité et la nécessité impliquant la réalisation sur l'instrument, cette petite "déviation" technique, inimaginable pour moi au sens strict, s'est vue assimilée puis intégrée au même titre qu'une autre, plus traditionnelle. Il en sera de même pour vous, naturellement, à condition de déjà maîtriser le tremolo. Ce chapitre de "darwinisme technico-guitaristique" étant clos, il me reste à vous souhaiter un bon appétit pour l'étude de cette adaptation, difficile mais gratifiante, je l'espère.

## **ADIEU FOULARDS (ADIEU MADRAS)** (*Ré bémol majeur / Ré majeur; ton original : Ré bémol majeur*)

Voici le souvenir d'un *bis* que j'avais concocté en Martinique la veille du récital que j'y avais donné lors du 9<sup>e</sup> carrefour mondial de la guitare en 1990. Je parle de souvenir car la version proposée ici est, je crois, plus construite que le "clin d'œil" à ce peuple antillais que j'aime tant. Guidé par la version d'Henri Salvador (Ré bémol majeur), j'ai choisi d'habiller en Ré majeur la dernière reprise du thème, profitant ainsi de l'ampleur donnée par le bourdon accordé en Ré, comme par surprise. Dans le précédent recueil j'aurais vraisemblablement préaccordé ce bourdon en Ré bémol mais, conformément à ma promesse, je me suis aujourd'hui contenté d'un Ré, nous offrant ainsi le délice d'une douce modulation au demi-ton supérieur. La barcarolle étant à la java ce qu'un Largo de Bach est à un boogie-woogie de Jerry Lee Lewis, je ne saurais trop vous inviter à interpréter cet hymne tendre des Caraïbes avec indolence, la douceur et la gentillesse qui lui conviennent.

## **ÎLE DE RÉ** (*Ré mineur*)

Après "Adieu foulards", restons dans le climat insulaire quelques instants encore avec la chanson jumelle de "Cécile", arrangée dans le premier recueil et du même Claude Nougaro. Valse-Jazz (comme "Cécile"), en mineur (comme "Cécile"), avec une Intro et une coda (comme "Cécile" encore) et un chorus intermédiaire (toujours comme "Cécile"), voici "L'Île de Ré". C'est la "minute-jazz" du disque et du recueil. J'y tiens ! Tâchez de bien différencier les parties, respirez bien entre les accords et les arpèges de la première exposition du thème, ne jouez jamais vite et ne jouez fort qu'à la sortie du chorus. Ce dernier, de type walking-bass, devra toujours donner, plus que l'impression, la certitude d'un duo guitare-contrebasse. Ainsi, il est vivement conseillé, pour que la réalité devienne rêve, d'utiliser le pouce pulpé presque en permanence sur les cordes basses, aussi bien pour les notes graves que pour les notes haut perchées sur la touche, même si les sons frisent (surtout si les sons frisent !). L'effet produit devra rappeler la plainte de la contrebasse épuisée, grand-mère\* au bord de l'apoplexie. Après la lame de fond qui succède au chorus, le retour à la lenteur devra figurer l'accalmie qui règne à nouveau sur l'île, accalmie précédant un dernier soubresaut, court et sans lendemain. L'introduction de cet arrangement est issue de la version Vander-Galliano, ainsi que la coda (note pour note), proche, selon un auditeur cultivé\*\*, du climat de la Saudade n° 3. A vous de juger.

\* Contrebasse dans l'argot des musiciens \*\* Humour



## **PLAISIR D'AMOUR** (*La majeur*)

Si je savais que "Plaisir d'amour" était une authentique chanson du XVIII<sup>e</sup> siècle écrite aux alentours de 1760, j'ignorais en revanche qu'elle était si complexe, si construite et si longue dans son déroulement. Comme pour toutes les chansons célèbres, j'en connaissais son célèbre couplet et son très célèbre refrain, comme tout un chacun, mais ignorais tout de l'existence d'un trio (3<sup>e</sup> partie) en La mineur, de caractère très différent des deux autres parties, d'ailleurs entrecoupées de ritournelles orchestrales elles-mêmes différentes les unes des autres. Pour en faire une très succincte analyse, nous dirons que la forme de cette romance est assez proche de la forme rondo et que cette page musicale n'aurait aucune difficulté à se glisser dans un répertoire de style classique ou romantique, entre un divertissement de Sor et un caprice de Regondi. Le fond et la forme : tout y est. Sur le plan technique, il est bon d'en parler, rien n'autorise à de vives inquiétudes à condition toutefois de maîtriser l'art de la "trémole". D'autre part, si le style de la reprise du dernier refrain n'est pas du "classique pur-jus" (on sent ici que l'arrangeur "ramène sa fraise" harmonique l'espace de quelques mesures, ce qui pourrait, si cela était vraiment indispensable, choquer l'oreille puriste), le reste de l'arrangement demeure extrêmement fidèle à la version qui m'a servi de référence : la géniale Mado Robin accompagnée par l'Orchestre de l'Association des Concerts Colonne dirigé par Jésus Etcheverry. Quelques mots, pour finir, sur Jean-Paul Martini, le compositeur de "Plaisir d'amour" : de son vrai nom Jean-Paul Schwarendorf, il fut d'abord Maître de Chapelle au service du prince de Condé à Nancy puis du comte d'Artois. Ce fut (paradoxalement ou logiquement ?) un spécialiste de la musique militaire avant d'écrire de très nombreuses romances dont "Plaisir d'amour" reste l'un des plus beaux fleurons. Il importait que ce fût dit...

## **TROUSSE-CHEMISE** (*de La mineur à Si mineur; ton original : de Do dièse mineur à Ré dièse mineur*)

Il y a des chansons à boire et celles à pleurer. "Trousse-chemise" appartient à la seconde catégorie pour l'infinie nostalgie qu'elle dégage. Musicalement, la simplicité de sa ligne mélodique et le relatif dépouillement de son harmonie pourraient indiquer, une fois adaptée à la guitare, qu'il en sera de même sur le plan technique ; ce n'est pas exactement le cas, dommage. Dès le début, par exemple, les doigtés proposés vous sembleront inutilement difficiles ; cela s'explique par le fait que j'ai tenu à bien distinguer la mélodie de l'harmonie, utilisant pour l'une et l'autre des cordes différentes. Dans le cas contraire, elles se seraient mutuellement annulées, faisant sentir cet effet négatif de manière évidente. Sur le plan de la conduite générale, cette chanson se rapproche un peu des "Loups", avec cette progression par demi-tons qui lui donne un oxygène neuf à chaque reprise. C'est le seul point de comparaison qu'on puisse établir entre les deux chansons, "Trousse-chemise" étant malgré tout d'un niveau technique sensiblement inférieur à la chanson de mon ami Louis Bessières. Saviez-vous que le petit bois de Trousse-chemise se trouvait dans l'île de Ré ?

## **LES LOUPS** (*de Si mineur à Ré mineur; ton original : de Ré mineur à Fa mineur, très bas tous les deux*)

C'est incontestablement la chanson la plus éprouvante du recueil, même si, à défaut de transcrire de façon exhaustive (et d'ailleurs impossible) tous les éléments d'un arrangement extrêmement riche, je me suis limité à n'en reproduire que les éléments caractéristiques. Les montées successives par demi-tons et le crescendo de près de 5 minutes induit par l'ajout progressif de notes et d'accords chaque fois plus complexes, contribuent à créer une tension que vous saurez reproduire tout au long de la chanson. Sur un plan plus technique, les successions de barrés ainsi que la rythmique quasi-continue de marche militaire vous laissent peu d'opportunité pour vous "détendre", exception faite des mesures binaires où Reggiani s'adresse à la "charmante Elvire". Et encore. Les loups sont entrés dans Paris. Courage, fuyez !

## **LA BALLADE DES DAMES DU TEMPS JADIS** (*Ré majeur; ton original : quelque part entre Si et Do majeur*)

Vous savez peut-être l'affection et l'admiration que je porte à Georges Brassens. Voici donc, pour conclure le recueil et le disque, une chanson du Sétois en forme de cerise sur le gâteau. Il faut dire que j'ai souhaité la rendre encore plus "cerise", faisant passer sa durée totale sous le seuil des deux minutes. Attention ici aux fréquentes extensions de la main gauche, inévitables pour cause de Sol ou de Fa dièse grave. En cas de trop grande difficulté, voire d'impossibilité d'ordre morphologique, je ne serais nullement opposé à un éventuel arrangement (à l'amiable) dans l'arrangement. A vous donc, au besoin, de transposer certaines basses à l'octave ou de supprimer quelques notes d'arpège en toute tranquillité. Ici (comme souvent ailleurs), la lettre cède le pas à l'esprit, au cachet, à la couleur. Si l'on peut tout jouer, tant mieux ; sinon, on "aménage". Les notes sont des éléments que l'on peut toujours déplacer à l'envi sans jamais nuire à l'esprit de l'œuvre à laquelle elles appartiennent ; l'important étant de réaliser ces modifications guidé par une certaine conscience musicale. Ce point de vue étant donné, il me reste encore à insister sur un point essentiel, les éteintes de basses ; dans cette ballade comme ponctuellement dans d'autres chansons, il faudra y veiller particulièrement. L'observation scrupuleuse de ce point technico-musical garantira à votre interprétation clarté, lisibilité et entendement harmonique au sens large.

Je vous souhaite le meilleur pour la découverte et l'étude de ces treize chansons. J'espère craintivement qu'elles vous plairont autant que leurs aînées.

R.D.

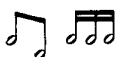
# LEXIQUE LEXICON

Les techniques généralement employées par le compositeur sont répertoriées ci-dessous avec les symboles graphiques correspondants que l'on peut rencontrer dans l'une ou l'autre de ses partitions. Cette liste, bien que n'étant pas exhaustive, prend en compte certaines techniques qui ne sont pas nécessaires pour la présente partition.



(\*)

Rappel ou facultatif.



Cordes impérativement à vide.



Distorsion de la note.



(de l'anglais "taping"). Jouer les notes en les percutant sur la touche avec l'index de la main droite.



Jouer les cordes au niveau de la tête de la guitare avec l'index (ou le pouce) de la main droite.



Faire onduler les sons harmoniques en éloignant la guitare du corps dans un mouvement de balancier lent et régulier.



Extinction progressive du son obtenue en posant le tranchant de la main droite sur la "gouttière" du chevalet, puis en la couchant très lentement sur les six cordes.



Notes jouées à la main gauche seule.



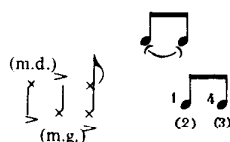
pizz. Bartok: Prendre et soulever la corde entre pouce et index puis la relâcher sèchement en la faisant claquer **fff**.



Conserver les notes posées le plus longtemps possible afin d'offrir une résonance maximale à l'arpège ou à la suite de notes.



Portamento: Glissement rapide et discret exécuté immédiatement avant l'attaque de la seconde note.



Liaison facultative.

Autres propositions de doigtés.



Percussion sur la table avec la main droite, la main gauche ou les deux ensemble.



Effet obtenu par la percussion du poing fermé sur les cordes au niveau de la rosace.



Note posée mais non jouée ayant pour effet de stopper la résonance.

*The techniques usually employed by the composer are listed below together with the corresponding graphic symbols used in their various scores. This list, though not exhaustive, includes some techniques that are not needed for the present score.*

*Damp the resonance as soon as the following note ou chord is played.*

*Recall or optional.*

*Open strings obligatory.*

*Distorted note.*

*Tap the strings with the right index finger.*

*Play the strings with the right hand index finger (or thumb) near the head of the guitar.*

*Let the harmonics undulate by moving the guitar away from the body in a slow, regular swaying movement.*

*'Halogene' dampening: gradual dampening of the sound by placing the side of the right hand on the 'fore-edge' of the bridge and then laying it down very slowly on all six chords.*

*Notes played by the left hand only.*

*Bartok pizz.: pull the string with the thumb and index finger then release it abruptly, letting it slap **fff** against the fingerboard.*

*Hold down the notes for as long as possible so as to give maximum resonance to the arpeggio or sequence of notes.*

*Portamento. Rapid, delicately played slide just before the attack of the second note.*

*Tie ad lib.*

*Alternative fingerings.*

*Percussion on the sound board with the right or left hand, or both together.*

*Hit the strings over the soundhole with the closed fist.*

*Hold down the note but don't play it so as to damp the resonance.*

à Valérie FOILCO

## LA FOULE

Paroles de M. RIVGAUCHE  
Musique de E. DIZEO et A. CABRALAdaptation pour guitare  
Roland DYENS

Con brio (♩. = 63)

⑥ = RÉ  
D

*mp*  
(soulevez 3 sur ⑤)

Φ V

(les accords piqués seront obtenus en soulevant brièvement leur position avec la main gauche)

C II

*poco più f*

C II

1. (Couplet)

Φ II

C II

*mf*

C II

*mp* (*mf*)

C II

*mp* *dolce*


Φ II

C II  
*mf* *i* *p* *i* *p*  
*meno f*  
 C II  
 (mf)  
 più lento, poi accel. poco a poco  
 rall. molto  
 RASG.  
 A tpo (deciso)  
 C II  
*p* *mp* (Refrain)  
 poco a poco  
*f*  
 (poco metal.)  
*a i m i m*  
*p* *f*  
 allarg. poco  
 A tpo  
 ③ 1 3 1 2  
*p* *p* *p* *p*  
*p* sub.  
 molto  
*mf* *f*  
 Da Capo poi segue  
 Couplet (2)  
 C II  
 gliss.  
 dolciss.  
 \* rit. molto  
 \* (en effleurant ④ avec 3)  
 2.  
 (Couplet) con calore  
 gliss.  
*mf*  
 26 329 H. L.

(secco)  $\Phi$  V  
 $\Phi$  VII *sfz* *sfz* *m a* *a i m* 1 2 0 4 2 0  
*f* *p* *meno f sub.*  
*rall. molto* *lento, poi*  
*p* *mf*  $\Phi$  II  
*accelerando poco a poco*  
*p dolce*  
 A tpo *f* *m i m i m i m*  
*p* *m i m i m i* *meno f sub.*  
*RASG.* *gliss. rit. poco*  
*ff* *f pesante*  
*moltissimo*  
 A tpo *a m i* *m i*

\*) jouer les harmoniques avec la main droite seule dans un geste en diagonale de la XXIV<sup>e</sup> case à la XXVI<sup>e</sup> case

Paroles de Léo FERRÉ  
Musique de Léo FERRÉ  
et J. M. DEFAYE  
*Adaptation pour guitare*  
Roland DYENS

Molto lento e mesto (  = 105/110 )

( arpèges toujours un peu en filigrane )

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*Toujours lentement*  
(arpèges plus présents)

*(legato)* *rit. pochiss.* *A tpo* *Φ I* *a* *i*

*mf* *f* *Φ V* *Φ V* *a* *i*

*port.* *rit. poco* *(poco)* *(p)*

*A tpo* *rit. pochiss.* *(i)* *A tpo* *rit. pochiss.* *(poco)* *port.*

*meno f* *(p)* *(p)* *(p)*

*A tpo* *HXII* *Allarg. poco a poco* *A tpo* *Φ I* *Doloroso* *rall poco a poco, poi molto*

*dolciss. (pulpe)* *(p)* *(6)* *(norm.)* *pulpe* *norm.* *pulpe* *norm.*

*A tpo* *C II* *Rall. molto* *FINE*

*mp* *(en se rapprochant progressivement de la touche)* *poco vib. (pulpe)*



Paroles et Musique de  
Charles TRENET  
*Adaptation pour guitare*  
Roland DYENS

26 329 H. L.

C II (poco)  
 (\*) *mf*  
 C IV  
 Rasg. *sfz*  
 Calmando (♩ = ♩)  
*mp dolce*  
*p* XII *poco*  
 rit. poco A tpo  
 gliss. Φ II  
 Rit molto  
 A tpo  
 Rall. poco a poco  
 C II  
 rit. molto ②  
 C II XIV XXI (Couplet)  
 Libero, recitativo  
 XII XXIV 8<sup>va</sup>  
 lontano  
*p dolce* *mf*  
 C II  
 molto espress.  
 Φ VII poco string.  
 A tpo subito  
 port.  
*f*  
 (oscu) *mf*  
 poco metal  
 (arp. lento)  
 Più animato  
 C II  
 (poco)  
 (\*) (\*)

Musical score for a single melodic line, likely for a string instrument, featuring various techniques and dynamics.

**Measures 1-10:**  $\Phi$  II, 4/4, *sfz*, *mf*, *(legato)*, C II, *f*, *mf*, *(f)*, *a*, *m*, *i*.

**Measures 11-20:**  $\Phi$  II, C II, *sfz*, *(\*)*.

**Measures 21-30:** *gliss.*, *8va*, XXIV, *p*,  $\Phi$  II, *con spirito*, *gliss. solo*, *gliss. solo*,  $\Phi$  II, *sfz*, *mf*, *mp dolce*, *(\*)*, *(\*)*.

**Measures 31-40:** *f*, *(\*)*, *(\*)*,  $\Phi$  II.

**Measures 41-50:** C IV, Rasg., *ff*, *sfz*, *p*, *sfz*, *(calmando)*, *mp*, *rit. poco*,  $\Phi$  I, *A tpo*, *rit. molto*, *lento*, *gliss. rit.*, *rall. moltiss.*, *pulpe*.

**Measures 51-60:** *largamente*,  $\Phi$  VI, C II, *rit. molto*, *lento*, *gliss. rit.*, *rall. moltiss.*, *pulpe*.

**Measures 61-70:** *(Stesso tempo)*,  $\Phi$  VII,  $\Phi$  V, *gliss.*, *rit. molto*, *lunga*, *(poco)*, *gliss. rap.*,  $\Phi$  II, *FINE*.

**Measures 71-80:** XII, *p*, *(m.d.)*, *poco*, *mp*, *\**, *p*, *(en effleurant ⑥ avec 2)*, *poco*, *pp*, *(pulpe)*, *p*, *pp*, *dolcissimo*.

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Roland DYENS

26 329 H. L.

*poco metal.*

26 329 H. L.

The musical score consists of ten staves of music, primarily in treble clef with a key signature of two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

**Staff 1:** Starts with a forte (*f*) and marcato instruction. It features a series of chords and single notes with fingering numbers (1-4). A *molto marcato* section follows, ending with a *sfz* (sforzando) marking.

**Staff 2:** Continues with a *f* dynamic. It includes a *rit. moltissimo* (ritardando moltissimo) section and ends with a *molto sfz* marking.

**Staff 3:** Labeled "A tpo" (Allegretto tempo). It features a *f* dynamic and a *gliss.* (glissando) section. The staff ends with a *rit. poco* (ritardando poco) marking.

**Staff 4:** Includes a *p* (piano) dynamic and a *sfz pesante* (sforzando pesante) marking. It features a *molto* section and a *rit. poco* marking.

**Staff 5:** Labeled "A tpo". It includes a *marcato* instruction and a *molto* section. The staff ends with a *dolce* (dolce) marking.

**Staff 6:** Labeled "A tpo". It includes a *p dolce* (piano dolce) marking and a *rit. molto* (ritardando molto) section.

**Staff 7:** Labeled "A tpo (deciso)". It includes a *f* dynamic and a *sfz* marking.

**Staff 8:** Ends with a *molto* section and a *sfz* marking. The word "FINE" is written at the end of the staff.

The page number "26 329 H. L." is printed at the bottom center.

à Sylvie ROUX, Manon et Frédéric DENEPOUX

**MA PLUS BELLE HISTOIRE D'AMOUR**Paroles et Musique de  
BARBARAAdaptation pour guitare  
Roland DYENS

Andantino (♩. = 52)

⑥ = E<sup>b</sup> / Mi<sup>b</sup>

*mp* *lunga* *pp* *rall. poco a poco*

Meno (♩. ≈ 42) ma sempre movido

*p malinconico* *3* *4* *1(I)*

*mp* *C II* *4* *1 1 3* *(V)*

*gliss.* *C V* *4* *molto* *(VIII)*

*Con grazia* *gliss.* *C VII* *pp sub.* *mp*





C IV (XXI) C IV C V *lunga poco vib. rit. molto p*  
 poco (III) Allarg. poco a poco  
 poco esitando (A tpo) *p dolce* *legatissimo mf* *rit.*  
 A tpo (deciso) *mf* *rit. pochiss. (souple et léger)*  
 A tpo *gliss.* *mf* *rit.* *molto f* *dolciss. pp*  
 C VII *gliss.* *molto*  
 A tpo *gliss.* *mf* *rit. molto*  
 C VII *mf* *rit. molto*  
 A tpo *più animato* *mf* *rit. molto*  
 C III *pesante* *mf*



*Più lento, con nostalgia*

*p* *dolcissimo* *poco* *p* (pulpe) *poco* *accelerando*

*Più vivo sub.* *più f* (IV) *molto sfz* *dolce* *rit. pochiss.*

*mf* *molto f* *molto pesante*

*A tpo* *f* (IX) *molto sfz* *rit. pochiss.*

*A tpo, allargando poco a poco* *sempre ff, appassionato* *molto pesante* *Lento (declamato)* *(poco vib.)* *p* *dolcissimo*

*A tpo* *8va* *(pp)* *(poco vib.)* *Rall.* *poco* *a poco.* *(poco vib.)* *FINE*

*perd.* *pp* (lontano) *dolcissimo* (pulpe)

à Jean-Louis JOLIVET

## CE PETIT CHEMIN

Paroles de Jean NOHAIN

Musique de MIREILLE

Adaptation pour guitare

Roland DYENS

Libero assai

(Intro) C V  $\Phi$  IV  $\Phi$  I rit. poco A tpo  $\Phi$  I rit. moltiss. Molto lento

*mp* *p* *mf* *p* *p* (eco ironico) (metal)

A tpo (deciso)  $\Phi$  IV  $\Phi$  I

*mp* *pp sub.* *sfz* (*p sub.*)

*sfz* *molto f* *mf* *dolce* gliss. lento C I gliss. lento

Allegretto (♩ = 114) C III  $\Phi$  V

*mp* (*poco*) *poco mf*

*con spirito* C III C I *p sub.* *f secco* gliss. dolce *mp*

The musical score consists of seven staves of music, primarily in treble clef with a key signature of one flat (B-flat). The notation includes various guitar-specific techniques such as triplets, slurs, and fingerings (e.g., 1, 2, 3, 4). Dynamics range from *p* (piano) to *sfz* (sforzando). Articulations include accents, staccato, and glissandos. Performance instructions like "p. métal. et humour" and "pouce" are present. The score is divided into sections labeled with Roman numerals (C I, C IV, C V, C VI, C III) and Greek letters (Φ II, Φ III, Φ VI). The piece concludes with a "gliss. lento" marking.

Dynamics and performance markings include: *p* dolce sub., *mp*, *mf*, *p* métal. et humour, *mp* (norm.), *mf*, *p* (poco metal.), *m* i, *mf*, *p* sub., *mf* (secco), *sfz* (secco), *p* sub., dolce, *mp*, *f* sub., *mf*, *p* (poco metal.), *f* sub., *mp* sub. (umoristico).

Technical markings include: *gliss.*, *gliss. lento*, *pouce*, *affetuoso*, *poco agitato*, *poco metal.*, *norm.*, *molto*, *secco*, *umoristico*.

Section labels: C VI, C IV, C V, C I, C VI, C III, C I, C VI, C III, C I, C VI.

Greek letter labels: Φ VI, Φ IV, Φ V, Φ I, Φ II, Φ III, Φ VI.

C VI C IV C V C I  
*mf sfz*  
 C VI ① C IX C VI  
*f sempre animato*  
 C IX C V C VI *gliss.*  
*sfz*  
 C VII *con spirito*  
*Allargando molto*  
*rit. molto*  
 C V  
*dolce*  
 A tpo C XI C X C VII  
*mp*  
*mp*  
*mp*  
 A tpo (deciso)  
 C II (poco) C III  
*dolce*  
*(mp)*  
*(mp)*  
 rall. poco a poco  
 8<sup>a</sup> XII  
 C XXIV  
*pp*  
 (pulpe)  
*p*  
*p*  
*p*  
*p*  
*lento poi accelerando poco a poco*  
*prestissimo*  
*poco a poco*  
 i m a m i  
 FINE  
 (avec la pulpe de l'index sur 4 cordes, le plus rapidement possible, de la rosace à la position de l'accord à la main gauche)  
*mf*  
*p*  
 perd. (niente)

Paroles et musique de  
Jacques BREL  
*Adaptation pour guitare*  
Roland DYENS

(A tpo) C V  $\Phi$  X C III *poco affret.* 3

*dolce*

A tpo  $\Phi$  V *f* *sfz (appassionato)* *mf* *mp* *rit. molto* *gliss.* *pp* *mp*

*allarg poco* C III C II Calmato (A tpo) 5

*breve (A tpo)* *rit. poco* *a poco* *poco più mosso* 8va XII

*rit. poco a poco* XXIV XXV XXVI *lunga* *poco esitando* (5) *mezza voce* *poco* *mf* *poco stringendo*  $\Phi$  VII

XIV *pp (cco)* *poco* *mf* *poco* *poco* *mf* *poco rit.* *A tpo Calmato* *sempre m.d.* *poco sfz (XII)* *poco rit.* *mp* *poco sfz* *mf*



(VII) XII *rall. poco a poco* *morendo* *poco vib.* A tpo *poco vib.* A tpo *port.*

*p* *mf* *perd.*

C IX C VI *poco pesante* *affretando poco*

Φ IX (2) C III *allarg. poco* C VII A tpo *sforz.*

*dolce* *molto pesante* *f*

*allargando poco* C II Calmato (A tpo) *rit. molto* *gliss.* *rit. poco*

*sforz.* *molto pesante* *mf* *p sub* *mp* *(p)* *(mp)*

C I (breve) *rit. moltiss.* *pp* *poco più mosso* *rit. poco*

*a poco* *(pulpe)* *lunga* *poco vib.* *pp* *poco* *p* *mp* *poco*

*(q)* *pp* *(mp)* *poco*

mesures à  $\frac{X}{4}$  = jouer les premiers groupes de trilles sur 2 cordes le plus vite possible et sans sentiment de pulsation ni précision numérique ;  
 les 2<sup>e</sup> et 3<sup>e</sup> groupes de ces mesures seront eux joués de façon rigoureuse ainsi que les mesures à  $\frac{3}{4}$ .

Musical score for a piece, likely a piano solo, featuring complex rhythmic patterns, trills, and dynamic markings. The score is written on a grand staff with a treble clef and a key signature of one sharp (F#). It includes various musical notations such as triplets, slurs, and dynamic markings like *p* (piano), *mf* (mezzo-forte), and *rit. pochiss.* (very ritardando). The piece concludes with a **FINE** marking and a note about the tempo change.

The score is divided into several systems, each containing multiple staves. The first system includes a *poco* marking. The second system includes a *C VII* marking. The third system includes a *Φ IX* marking. The fourth system includes a *Φ IV* marking. The fifth system includes a *rit. pochiss.* marking. The sixth system includes a *rall. molto* marking. The seventh system includes a *trem.* marking. The eighth system includes a *breve* marking. The final system includes a *mf sub.* marking and a *p sub.* marking.

The piece concludes with a **FINE** marking and a note about the tempo change: *(senza rall.)* (m.d. se rapproche insensiblement de m.g.).

*Adaptation pour guitare*  
Roland DYENS

( Intro )

( traditionnel antillais )

Tempo di barcarolle (♩. = 43)

$$\textcircled{6} = \frac{\text{RÉ}}{\text{D}}$$

⑥ = RÉ D

Tempo di barcarolle (♩. = 43)

CIV

rall. molto

Thème CI

A tpo( sempre poco rubato )

mp

p (eco)

mf

mp dolce

pochissimo

allarg. poco a poco A tpo

CIV

C VI

(mp)

CIV C II

C IV

rit. poco

a poco

C IV

A tpo

C VI

C IV

CI

C IV m i 3 4

C V rall. poco

port.

a poco breve A tpo

pp

sempre mp

poco

Più animato

p

i p i p i p

poco

CIV a m

a m

C VI allarg. poco a poco

CI pont. 2

A tpo

più animato

pulpe

dolcis.

C I

Φ IV

Φ IV

A tpo

Φ I

Φ IV rit. poco

mp

rit. pochiss.

poco

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*allarg. poco a poco*

A tpo C IV C I C I C IV

*mp* *rit. poco* A tpo (*molto animato*) C II

*molto* *quasi f*

C IV C VI C II

*sfz* *p* *i m p i* *f* *sfz* *pp* (*dolcis.*)

*Con grazia* *port.* *rit. pochiss.*

*p* *poco* *mp*

*molto rubato* *rit.* A tpo *allarg. molto* *molto espress.* C VII

*poco* *mf* *mp*

*più lento* *dolce e legato* A tpo *molto rubato*

*p* *mp*

*rit. poco* *rall. molto* *esitando poi accelerando poco*

*p* *mp*

*p* *allarg. poco* *lento* *8va* *FINE*

*p* *pulpe* (*dolcis.*) *(poco)*

26 329 H. L.

à Jean-Christophe HOARAU

# ILE DE RÉ

Paroles de Claude NOUGARO

Musique de Claude NOUGARO

et Gérard PONTIEUX

Adaptation pour guitare

Roland DYENS

Tempo de Valse - jazz - (♩. = 136)

( Introduction )

⑥ = D Ré

Φ XI

*a m*

*p*

( de très loin )

Φ X

Φ IX

Φ VIII

IX

*gliss.*

*poco*

*a m*

*mp*

*poco*

Φ XI

Φ X

*Rall. poco a poco*

Φ IX

Φ VIII

*lunga*

*pp*

*mp*

Meno mosso (♩. = 106)

( Thème ) Assez Libre

Φ I

*pp*

(*mp*)

Φ II

*pp*

(*mp*)

Φ X

Φ VI

*mf*

*p (eco)*

*mf*



**Allarg. poco**

Allarg. poco

A tpo

*mp*

(poco metal)

(norm.)

*mf*

(Φ V)

*gliss.*

*m i*

C III

*f*

*poco più*

(poco metal)

(norm.)

C III

*f*

*mf*

26 320 H. I

The musical score is written for guitar and consists of several systems of music. The first system includes chords labeled C III, C VIII, C III, and C VI<sup>31</sup>. The second system includes chords I and Φ V. The third system includes chords C III and C VIII, with a section marked "più f" and "verso il pont." (towards the bridge). The fourth system includes chords C VIII and C III, with a section marked "port." (portamento). The fifth system includes a section marked "dolce" and "gliss." (glissando). The sixth system includes a section marked "mp (poco metal)" and "(norm.)". The seventh system is the "CHORUS" section, which includes a section marked "mp sub." and "f sub." (forte). The score also includes various musical notations such as notes, rests, and fingerings.

la ligne de basse ( walking bass ) sera jouée avec la pulpe,  
 toujours très legato et sur un tempo très régulier.  
 26 329 H. L.



Musical score for guitar, page 32. The score consists of seven staves of music in G major. The notation includes various fret numbers, fingerings, and dynamic markings.

Staff 1: *mp*, *f sub.*, *mp*, *gliss.*, *gliss.*, *gliss.*

Staff 2: *dolcissimo*, *H XX*

Staff 3: *ff sub.*, *p sub.*, *mp*

Staff 4: *mf*

The score concludes with a double bar line and the text "26 329 H. L."

♯ III

ongle

*poco a poco*

*mp sub.*

*mf*

(pouce toujours pulpé)

*sfz*

*gliss. f*

*ongle*

*f*

*sfz*

*gliss.*

**Poco agitato**

*sfz*

*sempre f*

C III

*a m*

The musical score consists of seven staves of music, primarily in treble clef with a key signature of one flat (B-flat). The notation includes various guitar-specific techniques such as triplets, slurs, and fingerings (e.g., 1, 2, 3, 4, 0). Dynamics and articulations are indicated throughout, including *calmando*, *dolce*, *molto*, *ff*, *port.*, *Allarg. poco a poco*, and *mp (poco metal)*. Chordal structures are labeled with Roman numerals: C III, C VI, C VIII, and I. The piece concludes with a section marked "A tpo" (poco metal) in a key signature change to two sharps (F# and C#).

*Rall. poco a poco* *lunga* ( $\approx 5''$ ) **Come prima** (poco meno e libero)

(norm.)  $\Phi$  I

*quasi piano - (lontano)*

*(pulpe)*

*pp* *(mp)* *pp* *(mp)*

$\Phi$  II *soave*

*p* *mf*

$\Phi$  III *poco pesante*

*pulpe* *dolcis.*

*molto espress.* *port.*

*poco* *molto*

*Allarg. poco a poco* *poi molto* *largamente*

C VI C V  $\Phi$  IV A tpo

*f* *sfz* *f*

*Allarg. poco a poco* -----

$\Phi$  II

*rit. molto* H XIX (4)

*Poco meno e libero*

(5) H XII (p. m. d.)

*dolcis.* *mp*

*breve* ①

*breve* *rit.*

C III

**Lento**

*breve*

*poco vib.* ②

*rit. molto* H IV

② (1)

⑥ (pont.)

**A tpo**

H XII

(mp)

(m. d.)

*poco rubato*

*Rall. poco*

(lento poi accel. poco a poco)

*tr*

*ppp* (pulpe)

*perd.*

**FINE**

à Flavio ESPOSITO

## PLAISIR D'AMOUR

Musique de Jean-Paul MARTINI  
(= 1760)adaptation pour guitare  
Roland DYENS

Moderato (♩ = 102)

(1<sup>e</sup> ritournelle)

*mf* XII

C VII

I

Φ II

allarg. poco

A tpo

CVII

II

Φ II

C II

*molto*

*sfz*

*p*

*mp*

(Refrain)

Φ V

*p dolce*

*(pp)*

*rit. pochiss.*

A tpo

*poco*

CVII

*port.*

(2<sup>e</sup> ritournelle)

A tpo (come prima)

CVII

*rall. molto*

*mf*

Φ II

*a m i*

Φ VII

Φ V

*a m i*

Φ II

*più f sub*

*p (eco)*  
(touche)

*mp*

## (Couplet)

*molto lirico*  
*port. (trem.)*  
*p - (\*)*  
*p*  
*dolce*  
*mf*  
*molto*

*rit. pochiss. A tpo*  
*mp*  
*p sub.*  
*mp*

*C II*  
*mp*  
*molto*  
*mp dolce*  
*p*  
*mezza voce*

*A tpo*  
*rit. pochiss.*  
*p*  
*poco*  
*poco*  
*dolce*  
*( m. g. seule )*

*A tpo*  
*allarg. poco a poco --- Largamente Calmato*  
*p*  
*dolcissimo*

*allarg. poco*  
*A tpo*  
*rit. pochiss.*  
*pulpe --- dolcissimo*

*a piacere*  
A tpo C II  $\Phi$  VII

(norm.) *molto* *pp* *sub. (pulpe)* *quasi niente*

Poco più mosso e mezza voce  
(Trio)  $\Phi$  V (harmoniques très claires) XX XIX *rit. pochiss.* A tpo  $\Phi$  V

*poco*

*allarg. poco* A tpo Animando C III *mf*

*mf* (mf) C III *rit. poco* A tpo *dolce*

*mf* *p* *(p)* *mp* *poco* *m i m* *\** *\**

*( en effleurant avec 3 )* ④ *mp (eco)*

*oscuo* *allarg. poco* *p* *( touche )* *quasi p ( tastiera )*



--- *a poco* *rall. molto* Dans la lenteur C VII

*p* *poco* *a m*

*3* *a m* *a m* *a m* *rit. poco* A tpo

*mf* *mp dolce*

*port.* C VII *allarg. poco* A tpo *rit. poco dolce*

*mf* *f* *molto appassionato*

A tpo C VII *rall. poco a poco* *Φ VII* *Φ VI*

*p dolce* *molto* *dolcissimo*

*Φ V* *Φ II* *Φ II* *Φ VII* *Φ V* *Φ II*

*p \** *mf (come prima)* *mf* *a m i*

*p (eco)* *(touche)* *mf* *mp* *p*

FINE

à Thierry LE MOËL

**TROUSSE - CHEMISE**

Paroles de Jacques MAREUIL  
Musique de Charles AZNAVOUR  
Adaptation pour guitare  
Roland DYENS

Andante (  $\text{♩} = 79$  )      Sempres poco rubato

( Intro )      Con "saudade"      *port.*      C III

*p*      *mf*

*gliss.*      *molto espress.*      *port.*

rall. poco a poco, poi molto

A tpo      *mp*      *pp*      *ppp*

*rit. poco*      A tpo      *poco più f*

*rit. poco*      A tpo      C III      *mf*

♩ I      *dolce*      *mp*

*rit. poco*

A tpo

*mf*

*p*

*rit. molto* ⑥

A tpo

C I

*mp*

(rapprochez-vous de la XII<sup>e</sup> case)

*rit. pochiss.*

A tpo (*poco più animato*)

C VI

*mf*

(→ XII<sup>e</sup> case)

*rit. poco*

A tpo

C IV

*mf*

*dolce*

*p*

*poco*

*rit. poco*

A tpo

*mp*

*dolciss.*

*molto*

*rit.*

poco più mosso e regolare

C II

*f*

*quasi f*

26329 H. L.

à Valérie SCHWARTZ

## LES LOUPS

Paroles de A. VIDALIE  
Musique de Louis BESSIERESAdaptation pour guitare  
Roland DYENS

Tempo di marcia (♩ = 60) (roulement *a - m - i - p* sur la table)  
(Intro) C II

⑥ = D Ré

*mf* (metal)

(roulement *p - a* de gauche à droite de la table) *molto* *ff*

(Couplet) *p* *mp* C II

*pp* *sfz* *poco* *sfz* (5) - \*

C II *gliss*

(Refrain) *mp* *poco sfz* *mf* VII *a*

*mp* *mf* *poco sfz* C II

(C II) *mf* *poco sfz* C II

(C II) *mf* *poco sfz* C II

Musical score for a piece, likely for guitar, featuring multiple staves with complex notation including chords, arpeggios, and various musical markings.

**Staff 1:**  $\Phi$  II, 4,  $\Phi$  II, *Teneramente*, *dolce*, *a m i a m i*, *più f*.

**Staff 2:**  $\Phi$  II, *Rasg.*, *sfz*, *mp*, *mf*.

**Staff 3:** *dolce sub.*, *mf*, *sfz*.

**Staff 4:** *gliss.*, *mp*, *più f*.

**Staff 5:** (VII) *a*, *a (perc. table)* (II), *gliss.*, *sfz*, *(poco metal)*,  $\Phi$  II, \*.

**Staff 6:** C V,  $\Phi$  II, C V, III.

Musical notation for a guitar piece, featuring various technical markings and dynamics. The notation includes:

- Staff 1:** Starts with a treble clef and a key signature of two sharps (F# and C#). It features a 4-measure phrase, a  $\Phi$  II marking, a *calmando* instruction, and a  $\Phi$  II marking. The dynamics include *dolce*.
- Staff 2:** Continues the melody with a *molto* marking, a *sfz* (sforzando) marking, and a *sfz* marking. It includes a *Rasg.* (Rasgueado) marking and a *C III* marking.
- Staff 3:** Features a *sfz* marking, a *mf* (mezzo-forte) marking, a *dolce sub.* (dolce sustenuto) marking, and a *mf* marking. It includes a *C I* and *C III* marking.
- Staff 4:** Includes a *f* (forte) marking, a *sfz* marking, and a *p* (piano) marking. It features a *C III* marking and a *\* (en butant ⑤)* marking.
- Staff 5:** Contains a *C III* marking, a *sfz* marking, and a *sfz* marking. It includes a *C III* marking and a *mf* marking.
- Staff 6:** Features a *sfz* marking, a *gliss.* (glissando) marking, and a *sfz* marking. It includes a *C III* marking and a *\* (en butant ⑤)* marking.
- Staff 7:** Includes a *più f* (più forte) marking, a *sfz* marking, and a *sfz* marking. It features a *C I* marking and a *sfz* marking.
- Staff 8:** Contains a *metal* marking, a *(norm.)* (normal) marking, and a *meno f* (meno forte) marking. It includes a *C I* marking and a *Φ III* marking.

(calmando)

4

*p* metal

*p* (norm.)

*mf dolce*

Rasg. C III

C I *a m*

*molto*

*sfz* C IV

*f*

(lâchez le barré et gardez la basse)

*mf* (poco metal)

C IX

C IV

XII

(f) C IV

*sfz*

XI

*più f*

*sfz*

gliss.

*molto sfz*

C IV

C II

*ff*

*f*

*p*

C IV

C II

*sfz*

*p*

C II



Musical score for a string quartet, featuring eight staves of music. The notation includes various dynamics, articulations, and performance instructions.

**Staff 1:** Dynamics include *p* and *Φ II*. Articulations include *Φ IV* and *Φ II*.

**Staff 2:** Dynamics include *mf dolce*, *m i m*, and *molto*. Articulations include *C VII*, *C IV*, and *C II*.

**Staff 3:** Dynamics include *sfz*, *sfz molto*, *molto*, *fff*, and *sempre ff*. Articulations include *Φ IX*, *Φ X*, and *Φ I*.

**Staff 4:** Dynamics include *sfz* and *sfz*. Articulations include *Φ V* and *Φ IV*.

**Staff 5:** Dynamics include *sfz* and *sfz*. Articulations include *Φ III* and *Φ V*.

**Staff 6:** Dynamics include *sfz*, *molto sfz*, *molto marcato*, *p*, and *p*. Articulations include *Φ V* and *Φ V*.

**Staff 7:** Dynamics include *vib.*, *a*, *sfz*, *vib.*, and *a*. Articulations include *Φ V* and *Φ V*.

**Staff 8:** Dynamics include *p* and *p*. Articulations include *Φ V* and *Φ V*.

Additional markings include *Rasg.*, *(pont.) m i m*, *(non loin du chevalet)*, and *(sempre ff)*.

49

The musical score consists of nine staves of music. The notation includes various rhythmic values such as eighth notes, sixteenth notes, and quarter notes, often grouped with beams or slurs. Fingerings are indicated by numbers 1 through 4. Dynamic markings include *p*, *f*, *sfz*, *molto*, and *(sempre ff e marcato)*. Performance instructions like "C III", "Φ V", "Φ VII", "Φ II", "(sim.)", and "m i m (stopper les accords avec la main gauche)" are present. A final instruction reads "répéter cette mesure x fois jusqu'à la quasi extinction de la musique." followed by "→ FINE". The bottom right corner contains the text "perd. (quasi niente) (sempre pont.)".

C III

Φ V

C III

(Φ V) (sim.)

(sempre *ff*)

Φ III

*molto*

Φ II

*sfz*

Φ III

Φ VII

*sfz molto appassionato*

Φ II

*sfz*

(sempre *ff e marcato*)

m i m (stopper les accords avec la main gauche)

répéter cette mesure x fois jusqu'à la quasi extinction de la musique.

→ FINE

perd. (quasi niente)  
(sempre pont.)

26 329 H. L.

*à Sophie MARECHAL*

# LA BALLADE DES DAMES DU TEMPS JADIS

Poème de François VILLON  
Musique de Georges BRASSENS  
*Adaptation pour guitare*  
Roland DYENS

[illegible]

(sim.) *3* *3* *3* *gliss.* *dolce* *(leggero e legato)* *p* (eco) (\*) (\*) (\*) (\*) *poco*

⑥-\* *Φ VII* *Φ V* (\*) *④* *②* *C II* *(p)* *(p)*

*mf* (\*) *f* *(en dehors)* *Φ VII* *Φ VII* *①* *③* *p* *p*

*rit. poco a poco* *A tpo* *gliss.* *port.* *più dolce*

*C IV* *gliss.* *C VII* *3* *1* *1*

*gliss.* *Φ VII* *Φ V* *C VII* *4* *1* *3* *(b)*

*gliss.* *f* *Φ V* *(8va)* *(pont.)* *②* *③* *1* *1* *4* *3* *1*

*sfz* (\*) *3* *4* *1* *3* *④* *0* *3* *⑥* *1* *④* *1* *4* *3* *1*

*mf* *XII IX* *VII* *(laisser les sons se mélanger)* *poco*

Musical score for guitar, page 52. The score consists of seven staves of music, primarily in treble clef with a key signature of one sharp (F#). The notation includes various fingerings (e.g., 1, 2, 3, 4, 5, 1, 2, 3, 4, 5), slurs, and dynamic markings such as *sfz*, *sub.*, *mf*, *Rit. poco a poco*, *A tpo, con tenerezza*, *mp*, *gliss.*, *(molto legato)*, *poco*, *Allarg. poco a*, *ff*, *dolce sub.*, *molto*, *(\*)*, *mp*, *mf*, *Rall. molto*, *FINE*, *dolciss. (tasto)*, *(pulpe)*, *ppp (quasi niente)*.

Performance instructions and markings include:
 

- sfz* *sub.* (first staff)
- mf* (first staff)
- Rit. poco a poco* (second staff)
- A tpo, con tenerezza* (third staff)
- mp* (third staff)
- gliss.* (third staff)
- (molto legato)* (third staff)
- poco* (third staff)
- Allarg. poco a* (fourth staff)
- ff* (fourth staff)
- dolce sub.* (fourth staff)
- molto* (fourth staff)
- (\*)* (fourth staff)
- mp* (fifth staff)
- mf* (fifth staff)
- Rall. molto* (sixth staff)
- FINE* (sixth staff)
- dolciss. (tasto)* (seventh staff)
- (pulpe)* (seventh staff)
- ppp (quasi niente)* (seventh staff)

The score concludes with the tempo marking *Rall. molto* and the instruction *FINE*. The final dynamic marking is *ppp (quasi niente)*.

# ***Jazz Mind and Classical Hands -***

## **Roland Dyens and his Style of Arranging and Performing**

**Michelle Birch**

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# ABSTRACT

This research project focuses on four of Roland Dyens' 26 Chansons Francaises: "Ne Me Quitte Pas", "Revoir Paris", "Avec le Temps" and "Plaisir d'Amour". It contains biographical detail, relevant recordings, existing literature on Dyens, and personal correspondence with Dyens and others. Analysis of these four song adaptations for classical guitar is undertaken in order to better understand Dyens' style of arranging and performing.

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# INTRODUCTION

The works of the French composer and guitarist Roland Dyens, (1955-), form an important body of work for the 20<sup>th</sup> century classical guitar and reveal a composer with humour and sensitivity, who maintains a strong affinity to his musical community and heritage. Although sometimes very technically challenging, they are distinguished by an involvement with the heart of a musician. Dyens' exceptional performance style combined with his distinctive style of arranging for the guitar offers the opportunity to gain both a superior concept of performance, together with insight into the arranging and performing style of a musician not previously studied in depth.

This research project focuses on four songs chosen from the *26 Chansons Francaises* (1995), a collection of Dyens' solo guitar adaptations of well-known French songs. These four songs are *Ne Me Quitte Pas*, *Avec le Temps*, *Plaisir d'Amour*, and *Revoir Paris*. The reason why these four adaptations were chosen is that within the limits of this collection of Dyens' song adaptations for the classical guitar, they illustrate a good cross-section of styles and moods. These four adaptations will be analysed and presented as a microcosm of Dyens' style of arranging, which forms a substantial portion of his output.

To do this, Dyens' written scores and recordings of the four adaptations will be analysed and considered against the original arrangements that Dyens worked from, literature written about Dyens, other recordings of his playing, and related topics.

Additionally the researcher has corresponded briefly with Dyens, and his publicity agent Farinaz Agharabi. New York guitarist, composer, and Associate Professor for Guitar at Yale University, Ben Verdery, who knows Dyens personally, has been interviewed.

## ROLAND DYENS - BIOGRAPHY

Roland Dyens was born in Tunisia in 1955. He began his study of the guitar at the age of nine with a guitar teacher named Robert Maison, and subsequently at the age of 13 went to study at the music school *l'Ecole Normale de Musique de Paris*. At this school he studied guitar with the Spanish-born French guitarist Alberto Ponce (1935-) and composition with French composer and conductor Désiré Dondeyne (1921-). He graduated from there in 1976 at the age of 21 with the *Licence de Concert de l'Ecole Normale de Musique de Paris* (by unanimous vote), and First Prize in Harmony, Counterpoint and Analysis.

Dyens' passion for South American music led in the early part of his career to his winning two awards which were offered in honour of the Brazilian composer, Heitor Villa-Lobos (1887-1959). These were the *Villa-Lobos Special Prize* at the *International Competition Citta di Alessandria in Italy* (date unknown), and the *Grand Prix du Disque de l'Académie Charles-Cros* (awarded during the celebration of the centenary of Villa-Lobos in 1987). Dyens won the latter for his CD *Heitor Villa-Lobos/Concerto Pour Guitare et Petit Orchestre* on which Dyens' original composition *Homage to Villa-Lobos* (1987) appears. At the age of 25 Dyens became a laureate of the Yehudi Menuhin Foundation, and at the age of 33 he was recognized as one of the "100 Best Living Guitarists" in all styles by the French magazine *Guitarist* (1988).

In 1997, at a Parisian jazz and rock school simply called *l'Ecole*, Dyens created a course in classical interpretation, arranging, harmony and improvisation. He stopped teaching there in 2000 when he was made Professor of Guitar at the *Conservatoire National Supérieur de Musique de Paris*, a position he still holds. Further to his responsibilities at the *Conservatoire*, Dyens is extremely active as an international guitarist. He has developed a significant reputation around the world as an exceptionally able and expressive musician. In addition to being a seasoned performer within his own country, Dyens regularly tours internationally. He has completed successful tours to many countries including the United States, the Middle-East, Indonesia, Scandinavia, Poland, and Brazil. Dyens is a regular, popular guest at many international festivals where he performs and holds master-classes. He has sat on numerous academic and guitar competition juries, makes regular radio and television appearances, and has featured in a

video called *Incontro con Roland Dyens (Encounter with Roland Dyens)*. He has featured on the covers of several major guitar magazines including *Les Cahiers de la Guitare* (France), *Gitarre & Laute* (Germany), *Guit'art* (Italy) and *Gitary Swiat* (Poland). Further to this, Dyens continues to compose, having released over 35 works for solo and ensemble guitar, guitar with string quartet, and guitar/s with orchestra. He has released 12 solo CDs, covering an eclectic mix ranging from self-styled jazz adaptations of songs such as *Over the Rainbow* and *I Love Paris*, through adaptations of more classical pieces such as Villa-Lobos' *Aria from Bachianas brasileiras no 5*, and Ravel's *Pavane pour une infante defunte*, to song adaptations such as the *26 Chansons Francaises*, and five George Brassens songs. Many of Dyens' original compositions feature alongside other composer's works - Villa Lobos, Eric Satie, Leo Brouwer, Francisco Torroba, Fernando Sor, Sylvius Leopold Weiss, and others. Dyens also appears on a number of composite CD's with various artists.

Dyens has defined several of his musical influences, one being Heitor Villa-Lobos, arguably Brazil's most important composer to date. Dyens considers him the incarnation of Brazilian music and culture, quoting Villa-Lobos as saying "The Map of Brazil is the Harmony Treaty from which I took my musical knowledge". (personal correspondence, 9 September 2005). Dyens also says that the Villa-Lobos' *Twelve Studies*, "represent for me the birth of modern guitar." (Dyens, 2000). Claude Debussy (1862-1918) is another major influence, for his "refinement, delicateness, modernism" and for being "so French". Dyens mourns that Debussy didn't write a single note for the guitar (personal correspondence, 9 September, 2005). A third influence is the Spanish guitarist and composer Fernando Sor (1778-1839), whom Dyens claims as his "ancestor". Dyens says that he feels so close to Sor's "so modern" approach to the guitar in his time, as exemplified in Sor's *Methode Pour La Guitare* (1832) that "not a word written by him I could deny even today" (personal correspondence, 9 September, 2005). In fact Dyens says he includes a composition of Sor's in every concert he does - "for superstition perhaps." (Dyens, 2000).

Regarding Dyens' empathy for the music of the multi-faceted, multi-instrumentalist Brazilian musician and composer Egberto Gismonti, who shares Villa-Lobos' deep involvement with Brazilian music and culture, Dyens describes Gismonti's "flexibility, crossover (not 'collage' that I hate), perfect synthesis between ... Musica Popular Brasileira, Jazz and Contemporary music." Gismonti's rather unconventional,

ambidextrous approach to guitar-playing techniques arising from an early and self-taught involvement with the piano, helped to spark Dyens' own adventurousness regarding the wider tonal and technical possibilities of the guitar. This includes the use of scordatura. In fact Dyens was very emphatic about this similarity, saying "MY APPROACH OF GUITAR PLAYING IS THAT OF PIANO PLAYING" [sic] (personal correspondence, 9 September, 2005). Both musicians share the same ability to move easily between different musical styles. Of Gismonti, Dyens (1987, p. 26) says that he finds in him, "as in Michel Portal, Gerry Mulligan, Keith Jarrett and myself - a care for nuance coming from classical studies. I like this transposition of education, from classical culture to other forms of music."

On the subject of Dyens' more general influences, Verdery (personal communication, 17 September, 2005) believes that Dyens seems to yearn a little toward the freedoms of America and its jazz culture. The diverseness and freedom of Brazilian culture - the "flexibility" compared to the conventions of European culture - act as a draw card in the same way. Dyens (1987, p. 26) says:

My basic ideas on music have been corroborated by the way Brazilian musicians organise their concert life; there is no musical frontier, they all participate in all kinds of classical or popular music. ... I try to present my concerts in the same spirit, mixing music that I like with only one guideline: quality, not history.

From his Tunisian heritage, Dyens claims that he has inherited a strong ability to remember rhythms, but nothing about the "Arabic scales or whatever" (personal correspondence, 9 September, 2005).

# THE FOUR ADAPTATIONS

The four adaptations to be studied are:

- *Plaisir d'Amour* ("Pleasure of Love")
- Music by Jean-Paul Martini 1706-1784),
- Words by Jean-Pierre Claris de Florian (1755-1794)
- Adapted for solo guitar by Roland Dyens (*Chansons Francaises, Volume 2, 1995*), from French soprano Mado Robin's version (Orchestre de l'Association des Concerts Colonne/Jesus Etcheverry). The date of recording is unknown, but the CD itself, *Plaisir d'amour*, was digitally remastered and compiled in 1992.
  
- *Revoir Paris* ("To see Paris again")
- Words and music by Charles Trenet (1913-2001)
- Adapted for solo guitar by Roland Dyens (1995), from Trenet's version. The arrangement used for reference for the purposes of this research was one where Trenet sings with orchestra. However, because the introduction was a little different from Dyens' adaptation, this may have been a different arrangement from the one Dyens used. This is unconfirmed, Dyens not specifying which one he used.
  
- *Ne Me Quitte Pas* ("Don't Leave Me")
- Words and music by Jacques Brel (1929-1978)
- Adapted for solo guitar by Roland Dyens (1995) from Brel's version arranged for orchestra by Brel's favourite arranger François Rauber. Included in the orchestra are Ondes Martenot, piano, accordion, bass, and percussion. Brel sang this version at his farewell concert at the Paris *Olympia* in 1966.
  
- *Avec le Temps* ("With Time")
- Words by Leo Ferré, music by Leo Ferré and J. M. Defaye
- Adapted for solo guitar by Roland Dyens (1995), from Ferré's version. The arrangement that was used for reference for the purposes of this research was one where Ferré sings with piano and orchestra. It is similar, but of different length from Dyens' adaptation, suggesting he may have used a different arrangement. This is unconfirmed, Dyens not specifying which one he used.

Dyens' reveals the intentions behind his adaptations as follows (personal correspondence, 9 September, 2005):

My aim was to listen to the original versions of each of the songs (so not from any score- only by hearing) and to try to reconstitute [reproduce] the whole "esprit" and soul of their interpreters. Since it's impossible to gather all instrumental and musical elements and transfer them on a simple guitar, I obviously had to make a selection of all these elements when arranging them. Here the orchestral introduction, there the oboe solo etc ... I had to do sacrifices somehow. Sometimes, I was so keen [to be] faithful to the spirit of these songs that I even transcribed the singer's breathings ...

In adapting the songs, Dyens has, in spite of the inevitable pruning necessary in reducing the singer's and orchestra's lines on to a single guitar, sufficient competence with the whole workings of his art - harmony, rhythm, the treatment of melody, and the possibilities of the guitar - that he is able to create arrangements which manage to retain and even enhance the expressive power of the original. Dyens' adaptations show a composer with an exceptional understanding and sensitivity for both the source and his own instrument.

## The Importance of Understanding the Source

The importance of understanding the background of a piece of music when embarking on the study of it is fundamental. When music is in a different idiom from what we are utterly familiar with, the process of understanding is more complex. Carlos Bonell, a well known English classical guitarist of Spanish descent, discusses this point. He comments that because of his Spanish background he has become particularly sensitive to the risks of playing music not of his own culture, and that it takes a great deal of work to achieve an understanding of its true character. For example when he hears someone play Spanish music, he maintains he can hear whether the performer understands the nuances of the music fully or not. (Bonell, 2005, p. 12):

The undercurrents are informed by assumptions about knowledge of folk music and rhythms and those very subtle things that happen in all folk music which feed through into so-called 'art music'. So if we approach this without that feeling, or without an awareness of that, we actually may play the notes correctly, and we might get somewhere close to the spirit of the interpretation, but it's only as close as being close enough to touch it but yet still 100 miles away.

A novice approaching the *Chanson Francaises*, especially if not French, will find that the idiom is complex and seductive. On the surface, the songs are appealing, both because of their catchy tunes and the sense of a life lived to its fullest, but also because of their quintessential French charm. At a deeper level, (in listening to the songs), a growing awareness of the portrayal of life as it truly is will embed an emotional hook in the innermost heart of most listeners. This awareness of the essence of the music takes it far beyond the charming tunes that the novice might at first take Dyens arrangements to be. Certainly the melodies are far more than the "innocuous little tunes" that are "buried under a weighty blanket of accompaniment ... almost succeed(ing) in obliterating them altogether." (Burley, 1996, p. 41).



## The Importance of Good Translation

The words of a song are fundamental to its meaning, and this is where the importance of good translation comes in. A prime example of the pitfalls of bad translations is Ron McKuen's English translation (1969) of Brel's *Ne Me Quitte Pas*. McKuen's translation of the title alone serves to illustrate the liberties he took in his version. Literally translated, the title of *Ne Me Quitte Pas* is "Don't Leave Me". Ron McKuen changed it to *If You Go Away*. Brel's title is an imperative: desperate, pathetic, abject, raw; McKuen's is speculative, romantic, softened, almost heartwarming. Brel's song leaves the listener in no doubt that the lover is leaving; McKuen's version gives an impression that there is still hope. Rupert Smith, from *The Guardian Unlimited* (4 November, 2002), writes that:

.. some of those older artists [French Chanson singers] are known in the UK, if only in strange translations. The ... Brel translation, *If You Go Away*, watered down the desperate grovelling of his most famous song, *Ne Me Quitte Pas*, turning it into an MOR [middle of the road] standard that served all comers from Dusty Springfield to Frank Sinatra.

McKuen's version might be said to bear as little similarity to the original as the archetypal blockbuster movie of a good book. And yet, if the melody is played to a person whose main or only language is English, that person will most likely sing McKuen's version, with every confidence that the words have the intended meaning.

The consequence of performing a song arrangement without the words might, on a superficial level, be argued to be negligible. However, if the true abjectness of *Ne Me Quitte Pas*, for example, is not understood, then how can the true meaning be communicated through the performance of Dyens' adaptation? Similarly, if a performer ignores the words of the song *Revoir Paris*, that performer might easily think that "To-see Paris again" might mean to think nostalgically about it. In fact the song represents a person just happy to be there, strolling happily along in the sun on a lovely day in Paris, glad to be home in a beloved city. *Plaisir d'Amour* is also a song vulnerable to bad translations. Roy Jeffrie's translation might be a completely different song from Carl Deis' far more accurate one (see appendix). Regarding *Avec le Temps*, without the words, what might "With Time" mean? Should *Avec le Temps* be played with the regularity of a clock?

The words reveal a deeper meaning that is vital to an effective interpretation of the song. Due to cultural and language differences it is impossible for a translation to exactly mirror the meaning of its source, but the effort should be made to achieve something as close as possible to the original.

Finally, a clarification regarding terminology should be made here. The French word "*adaptation*" appears to be susceptible to misunderstanding. As might be noted in the quotations within this text, most English speaking people refer to Dyens' adaptations as "arrangements". A common English-speaker's understanding of the word "arrangement" is that a pre-existing melody is set to music, and that the role of the arranger is extremely free - having little of the original composition to constrain him (or her) other than the melody itself. This ambiguity can easily lead to exactly the same premise that the researcher initially approached the adaptations from: that the complex rhythms, the lovely harmonies, and the charming introductions, were solely Dyens' own. If the exact English equivalent is used, it is much easier to understand that Dyens has taken the original arrangement and *adapted* it, in all its intricate beauty, for the guitar.

# DYEN'S COMPOSITIONAL AND PERFORMANCE TECHNIQUES

## Colour

When asked what he thought the most important aspect of guitar technique was, Dyens (2000) replied:

As the son of a painter I would say the colour. The guitar is a very special instrument, it is not just six vibrating [strings], but also the way we make them vibrate. We have many possibilities: with the fingertip, with the finger, with both sides and so on and then the point where we touch the [string] and with which [angle]. They all are possible colours. We have millions of combinations for us to determine a colour which we need. It seems that not using this possibility of colours, not considering the importance, is like getting close to the guitar without really meeting the instrument.

Dyens' passion for tonal colour and expressiveness is displayed in the type and detail of performance indications he writes on his scores, and in the special effects he employs in performance. Mark Greenberg (2004, page unknown), writes in his review of Dyens' playing for the New York Classical Guitar Society Newsletter:

As far as tone-color, Dyens uses far more flesh than the average classical guitarist. ... he often plays even inner strings, even the 2nd string, with his thumb. ... He can also provide a wide spectrum of special effects. I guess we've all fooled around with the tight stretch of strings above the nut. The difference is that for Dyens, they are a regular stop. Presumably he can tell you their pitch.

The really distinctive aspect of Dyens' performance style, and similarly his performance indications in his scores, is the range and subtlety of his musical expression. In this, the influence of Debussy can be seen. Dyens uses sound colours like an Impressionist painter.

His use of tonal colour and expressiveness - his “alchemic tonal palette” (Panting, 2001, p. 36), is fundamental to his compositional and performance style. The huge emphasis Dyens places on musical expressiveness is reflected in his constant determination to capture the emotional power of the original song he sets.

As a result of this determination, Dyens' published scores are crammed with very detailed performance indications. His recordings are very faithful to the performance indications on these scores. These performance indications cover areas such as tempo and dynamic markings, articulation, melody notes, harmonics, and special effects/techniques which include written-out rubato in the melody line, portamento tremolo to imitate the electronic *Ondes Martenot*, flesh tones, glissandi, cross-string tremolos, and arpeggiated two-note chords around the melody line.

Illustration 1 highlights a small sample of the proliferation of Dyens' performance indications. The green defines tempo and dynamic markings, as well as articulation. The yellow designates melody notes, the blue, harmonics, and the purple identifies special effects or techniques.

The illustration shows a musical score for three staves. The first staff begins with a treble clef and a key signature of one flat. It features several performance markings in green: 'A tpo' (Allegro tempo), 'meno f' (meno forte), 'rit. pochiss.' (ritardando pochissimo), and 'A tpo' again. There are also articulation markings like '(p)' (piano) and '(f)' (forte). The second staff continues with 'Allarg. poco a poco' (Allargando poco a poco), 'Doloroso' (Doloroso), and 'rall poco a poco, poi molto' (rallentando poco a poco, poi molto). It includes markings like 'dolciss. (pulpe)' (dolcissimo, pulpe), 'norm.' (normale), 'p' (piano), and 'port.' (portamento). The third staff starts with 'Rall. molto' (Ritardando molto) and ends with 'FINE'. It includes markings like 'mp' (mezzo piano), '( en se rapprochant progressivement de la touche )' (in approaching progressively the key), 'poco vib.' (poco vibrato), and '(pulpe)' (pulpe). The score is heavily annotated with these performance indications, reflecting Dyens' emphasis on musical expressiveness.

Illustration 1: Avec le Temps (*Chansons Francaises Volume 2* by Roland Dyens, p. 6), Colour.

## Special Techniques

In the pursuit of creating the musical effects he seeks, Dyens has explored unconventional techniques. The challenge of trying to reproduce the original flavour of the French songs has necessitated a more lateral approach to technique than what he might have had otherwise. In his performance notes to “Ne Me Quitte Pas” prefacing the *Chansons Francaises* (Vol. 2, 1995) he explains:

Strangely or paradoxically, it is more through working on the 26 French songs than through my own compositions that I have made the ‘discovery’ of certain small technical figures, particularly in the right hand. The idea invokes the necessity, and this necessity, implying realisation on the instrument, sees this slight ‘deviation’ of technique (which is unimaginable for me in the strict sense) assimilated [and] then integrated into the repository of traditional techniques.

Dyens' motivation is not to show off or to display as many different techniques on his instrument as he can squeeze into a piece, but to use the full possibilities of the guitar to express the meaning of the original version he has used. In a similar way, his technical brilliance as a performer is never allowed to get in the way of his relationship with the audience and with the soul of the music itself. In this, perhaps he could truly be described as Sor's descendant; as Sor writes in the Preface to his *Methode* of 1832: “Music, reasoning, and the preference which I give in general to results before a display of difficulty, constitute my whole secret.” (Sor, 1832, p. 5).

In his adaptation of “Ne Me Quitte Pas”, Dyens approximates the distinctive sound of the Ondes Martenot, by employing a portamento tremolo. This occurs at the start and finish of the adaptation. As may also be noted, Dyens uses scordatura in this piece. Scordatura is sometimes used by Dyens to increase the range of the guitar, to increase its sonority, and to allow Dyens to keep the adaptation in the original key as the original.

[illegible]

Illustration 2: Ne Me Quitte Pas (*Chansons Francaises Volume 2* by Roland Dyens, p. 22), Ondes Martenot

At the end of *Ne Me Quitte Pas*, there is another example of the *Ondes Martenot* effect, again in imitation of Rauber's arrangement.

breve

*p* *p* *p* *p* *p*

*trem.* *port.* *port.* *port.* *port.* *lento* → FINE  
(senza rall.)

*mf sub.* *p sub.* niente --  
(en imitant les ondes Martenot) (m.d. se rapproche insensiblement de m.g.)

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*Illustration 3: Ne Me Quitte Pas (Chansons Francaises Volume 2 by Roland Dyens, p. 25), Ondes Martenot*

Illustration 4: Ne Me Quitte Pas (*Chansons Francaises Volume 2* by Roland Dyens, p. 22), Special Techniques

Illustration 4, above, highlights an unusual technique which Dyens has used to bring out the melody line above the tremolo accompaniment at the end of the “Ondes Martenot” introduction to *Ne Me Quitte Pas*. Not only is it very unusual to use tremolo as an accompaniment to a melody - usually tremolo is restricted to the melody line - but Dyens

uses the right hand thumb on a higher string than the ring, middle and index<sup>1</sup> fingers of the right hand, which are alternating quickly to create the tremolo on the second string. He uses this awkward positioning because the thumb's<sup>2</sup> sound has more body and volume than the fingers can produce. This thumb sound brings out the melody well above the accompanying tremolo. Dyens uses this technique to bring out these high melody notes in the same way as the piano does in the original, with the *Ondes Martenot*, drifting untouched, beneath.

Illustration 5 shows the beginning of the trill section near the end of *Ne Me Quitte Pas*. This is tricky to play, and is further complicated by the necessity of playing the melody smoothly and more prominently than the trill. There are also some awkward stretches in the section which add to its difficulty. In the original, this trill is played by the piano and the *Ondes Martenot*, high above the rest of the orchestra. Dyens has retained this sense of 'suspension', which helps to express the lack of resolution, and the sure knowledge that there will be no 'happy ending', to this song. In the Preface to the *Chansons Francaises*, Dyens justifies his reason for the undeniable difficulty of this adaptation in particular:

I hope to have faithfully followed, in spirit and to the letter, the sumptuous arrangement of Francois Rauber, Brel's preferred arranger, [for *Ne Me Quitte Pas*] wherever the guitar has permitted me to so. This adaptation, it is true, makes these pages the most difficult technically in the collection, with certain formidable left hand extensions and continuous trills on two strings at the last reprise of the theme. Equally, effort is required to overcome the small and precise difficulty of the 'dissident' tremolo [see Illustration 4] which encompasses the last two bars of the introduction; here you must play the melody with the thumb on the first string and 'tremolo' simultaneously on the 2<sup>nd</sup> string.

---

1(hereafter referred to as "a", "m" and "i")

2(hereafter referred to as "p")

[illegible]

Illustration 5: Ne Me Quitte Pas (*Chansons Francaises Volume 2* by Roland Dyens, p. 24), Special Techniques







Illustration 9 highlights frequent and specific directions to arpeggiate chords. A bracket adjoining an arpeggiando marking indicates a chord is strummed with the thumb over adjoining strings, whereas an arpeggiando marking without brackets indicates chords which must be played by plucking with thumb and fingers because of un-played strings lying between plucked strings. In the original, this section opens out as the strings join in, and their sound, enhanced by vibrato and combined with the piano, creates a wavering effect which is effectively evoked by these arpeggiated chords.

The image displays a musical score for the piece 'Ne Me Quitte Pas' by Roland Dyens, specifically from 'Chansons Francaises Volume 2'. The score is written for guitar and includes various performance indications. The notation is in treble clef with a key signature of one sharp (F#). The score is divided into four systems, each containing multiple staves of music. The first system includes measures XXIV, XXV, and XXVI, with markings for 'pp (eco)', 'lunga', 'poco esitando', and 'mezza voce'. The second system includes measures XII, XIX, and XII, with markings for 'poco', 'dolciss.', and 'poco stringendo'. The third system includes measures XIII, XIX, and VII, with markings for 'mp', 'poco rit.', and 'poco sfz'. The fourth system includes measures XII, XIX, and VII, with markings for 'poco sfz', 'poco rit.', and 'mf'. The score also includes various fingering numbers (1-4) and breath marks (Φ). The overall tempo and dynamics are indicated by markings such as 'poco rit.', 'poco sfz', and 'mf'.

Illustration 9: Ne Me Quitte Pas (*Chansons Francaises Volume 2* by Roland Dyens, p. 23), Performance Indications



## Harmonics

Dyens uses harmonics frequently and for several reasons. Illustration 11 shows where he has used them to mimic the way the piano in the original song plays the bridge passage an octave higher than the rest of the accompaniment. The harmonics add poignancy and grace to a musical idea which would, if fretted normally, have less effect. The second example displays the use of individual harmonics to add lightness, colour and sustain to an accompanying arpeggio. These notes would be impossible to sustain if the notes had to be held with the left hand, so the idea works doubly well - both in adding colour and style, as well as adding facility to the arrangement.

The image displays a page of musical notation for the piece "Ne Me Quitte Pas" from the "Chansons Francaises Volume 2" by Roland Dyens. The score is written for a single melodic line on a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). Performance instructions include "rit. poco" (ritardando a little), "a poco" (a little), "Poco più mosso" (a little faster), "breve (A tpo)" (short, at tempo), "lunga" (long), "poco esitando" (a little hesitating), "mezza voce" (half voice), "poco stringendo" (a little tightening), "dolciss." (very sweet), "poco rit." (a little ritardando), "A tpo Calmato" (at tempo, calmed), "sempre (m.d.)" (always, mezzo-dolce), and "A tpo" (at tempo). The score is divided into measures, with some measures numbered (e.g., 12, 14, 19, 26, 32, 39). The piece is in 3/4 time. The bottom of the page indicates the page number "26" and the publisher "329 H. L.".

Illustration 11: Ne Me Quitte Pas (*Chansons Francaises Volume 2* by Roland Dyens, p. 23), Harmonics



Illustration 12 shows two individual harmonics dropped into the accompaniment. Because of their positioning in relation to the other notes being played they are able to sound clearly without any other notes stopping them. This extra facility is of particular benefit while trying to make six strings take on the double role of voice and accompaniment. The harmonics also add tonal colour.

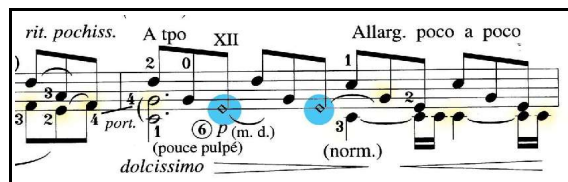


Illustration 12: Avec le Temps (*Chansons Francaises Volume 2* by Roland Dyens, p. 6), Harmonics

Illustration 13 features harmonics placed simply for colour. In the original, these notes were played by flutes, and Dyens' use of harmonics mimics the colour change. The glissando chords before and after the harmonics give a suave and lighthearted effect in keeping with the style of the song.

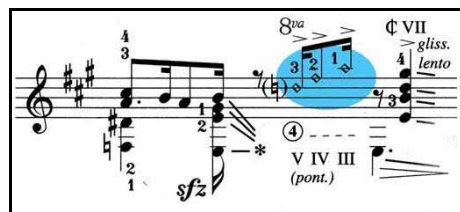


Illustration 13: Revoir Paris (*Chansons Francaises Volume 2* by Roland Dyens, p. 8), Harmonics





## Melody

Dyens is never afraid to vary the placement of the melody within the accompaniment, but does not move it around without good reason. In his treatment of melody, Dyens endeavours as much as possible to transcribe the singer's vocal expression, both by using portamento, as well as by manipulating the rhythm as the singer did in the original interpretation. This enhances the emotional power of the adaptation in the same way as it enhanced the earlier song. The melody line is also moved around in relation to the accompaniment - above, below, and within - to add interest, define different sections, and in some cases to evoke the nuances of the singer's original interpretation. Combined with the use of harmonics in both the melody and as individual notes within the accompaniment, this increases the music's intricacy and subtlety. It also helps to reduce the impact of the guitar's comparatively narrow range.

When the particular placement of the melody is characteristic of the arrangement, Dyens takes care to keep it in the same place. For example, this illustration shows the beginning of the tremolo section near the end of *Ne Me Quitte Pas*, which aims to reproduce Rauber's arrangement for Brel's song with its piano trill. The melody, as in Rauber's arrangement, sits under the trill.

Illustration 15: *Ne Me Quitte Pas* (*Chansons Francaises Volume 2* by Roland Dyens, p. 24), Melody

Paroles de Léo FERRÉ  
Musique de Léo FERRÉ  
et J. M. DEFAYE  
*Adaptation pour guitare*  
Roland DYENS

Molto lento e mesto (  = 105/110 )

( arpèges toujours un peu en filigrane )

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In *Avec le Temps*, as illustrated above, Dyens keeps the melody, without variation, within the accompaniment. This lack of movement helps to express the song's sense of sadness

and resignation. The melody for *Avec le Temps* reflects this with its narrow range and falling shape, and Dyens has been careful to keep it simple so as not to diffuse its unpretentious power.

Illustration 17 shows the melody for *Ne Me Quitte Pas* moving from the top of the accompaniment into the middle. This is an example of Dyens using the position of the melody within the accompaniment to define different verses or sections within the song (see arrow). The *poco vib[rato]* markings indicate notes which Dyens wishes the performer to sustain to increase the emotional intensity of the song.

The image displays a musical score for the song "Ne Me Quitte Pas" by Roland Dyens. It consists of three systems of music, each with a treble clef and a key signature of one sharp (F#). The first system is labeled "C III" and "C II", and includes a melody with a "dolciss." marking and a "poco vib." marking. The second system is labeled "C V" and features a "poco vib." marking. The third system is labeled "C V" and includes a "molto espress." marking. The score includes various musical notations such as triplets, slurs, and dynamic markings like "pp" and "mp". An arrow points from the text "poco vib." in the first system to a specific note in the second system.

Illustration 17: *Ne Me Quitte Pas* (*Chansons Francaises Volume 2* by Roland Dyens, p. 22), Melody

Illustration 18, (k) marks the beginning of a tremolo treatment of the melody. Apart from the textural variation and sectional definition that this provides, Dyens has used this effect to evoke the shimmer of French singer Mado Robin's exceptionally high voice. Letter (l) marks the beginning of where the melody drops into the bass for the next section, - with thumb flesh for extra colour at (m) for good measure.



38

(Couplet) *molto lirico*

*p* — (\*) *p* *dolce* *mf* *molto*

*rit. pochiss. A tpo*

*mp* *p sub.* *mp*

*mp* *molto* *mp dolce* *p* *mezza voce*

*rit. pochiss. A tpo*

*poco* *poco* *dolce* (m. g. seule)

*allarg. poco a poco --- Largamente Calmato*

*A tpo* *p* *dolcissimo*

*allarg. poco* *A tpo* *rit. pochiss.*

*pulpe --- dolcissimo*

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l

m

Illustration 18: Plaisir d'Amour (*Chansons Françaises Volume 2* by Roland Dyens, p. 38), Melody

## Rhythm

When I compose, I am no longer a guitar player, and thanks to my musical

studies I can write with a pencil, and eraser, and paper. That's exalting! The instrument alone does not offer you such an opportunity; ... This may be the reason why my music is so difficult to play; I do not write things which I could have thought of if I had a guitar in my arms while composing. I arrange my music, I adapt it; but I let it be the number one, before the instrument." (Dyens, 1987, p. 26).

Dyens' unflagging determination to remain faithful to the original composition means that, despite the acknowledged technical challenges caused by this practice, the separate parts of voice and accompaniment are still individually recognisable within the solo guitar adaptation. Paul Fowles (1999, p. 40) says wryly that "as anyone who has ever attempted a Dyens arrangement will know, he [Dyens] is an outstanding guitarist who makes full use of his considerable skills." Dyens' harmonically and rhythmically astute fusion of the vocal and accompanying lines into a single instrumental part creates rhythmic intricacies which in turn add to the polyphonic nature of his adaptations. The complexity of these song adaptations creates a sense of more than one guitar playing at once.



24

(VII) XII *rall. poco a poco* *poco vib.* *morendo* *A tpo poco vib.* *A tpo* *port.*

*p* *mf* *perd.*

C IX C VI *poco pesante* *affretando poco*

C IX (2) C III *dolce* *allarg. poco* C VII *A tpo* *sffz*

*molto pesante* *f*

*allargando poco* C II *sffz* *molto pesante* *rit. molto* *gliss.* *rit. poco*

*mf* *p sub.* *mp* *(p)* *(mp)*

C I (breve) *rit. moltiss.* *pp* *quasi niente* *Poco più mosso* *8va* *XII* *rit. poco*

*a poco* *(pulpe)* *lunga* *poco vib.* *pp* *poco* *mp* *poco*

*m i a m i a m i a m i a m i a* *m i a m i a m i a m i a*

*X* *XIV pp (eco)*

Illustration 19: Ne Me Quitte Pas (*Chansons Francaises Volume 2* by Roland Dyens, p. 24), Melody

Illustration 19, above, shows the way Dyens deliberately manipulates the rhythm of the melody to capture the singer's rhythmic rubato. An extreme example of this is at (j), where the rhythm of the melody becomes halting and broken. As may also be noted, Dyens proliferation of tempo indications display his care in his transcription of tempo variations from the original song into his adaptations.

Dyens' careful treatment of rhythm, as highlighted in Illustration 19, is also displayed here in Illustration 20. The buoyant, carefree mood of *Revoir Paris* is ably communicated with this appropriately jaunty rhythmic accompaniment. Glissandos, accents and subtle dynamics add to its lighthearted character.

The musical score for 'Revoir Paris' is written for guitar. It features a key signature of two sharps (F# and C#) and a 4/4 time signature. The score is divided into two systems. The first system begins with a 'molto' marking and includes dynamics such as *mp*, *ff*, and *mf*. It contains a glissando marked 'lento gliss. (C II)' and a section marked 'Più animato'. The second system includes a 'C II (poco)' marking and features several accented chords marked with an asterisk (\*). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

Illustration 20: *Revoir Paris* (*Chansons Francaises Volume 2* by Roland Dyens, p. 9), Rhythm

Illustration 21 shows the consequence of combining a song in duple time against an accompaniment in triple time, with its resultant rhythmically intriguing complexity.

The musical score for 'Avec le Temps' is written for guitar. It features a key signature of one sharp (F#) and a 3/8 time signature. The score is divided into three systems. The first system begins with a 'Molto lento e mesto' marking and includes dynamics such as *mp* and *pp*. It contains a section marked 'à Paul MINDY' and a section marked 'Avec le Temps'. The second system includes a 'rit. pochiss.' marking and features several accented chords marked with an asterisk (\*). The third system includes a 'largamente' marking and features several accented chords marked with an asterisk (\*). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

Illustration 21: *Avec le Temps* (*Chansons Francaises Volume 2* by Roland Dyens, p. 9), Rhythm



## FINDINGS

The characteristic compositional aspects of the 26 *Chansons Francaises* which form the core of this study, unsurprisingly, are not unique within Dyens' musical output. The same thoughtful, aesthetic approach which is displayed in Dyens' careful attention to the original French song arrangements, as well as his use of the full range of the guitar's most colourful and sonorous possibilities, is characteristic of his typical style of arranging and performing. Dyens is a musician primarily motivated by emotional expression and sentimentality, not by technical prowess. His formidable technique is the vehicle with which he expresses the music, not an end in itself.

### Dyens as a Performer

Dyens' performances are an entity in themselves: he creates them for the moment. His comment about the concert being like flying an aeroplane - "I am the pilot and I must direct the flight to the end" - (Dyens, 2000), describes his creative, directive approach to performing. This, combined with his ability to relate emotionally to the audience, as well as his exceptional technique, makes him a formidable performer. Greenberg (2004, page unknown) writes "Though subtle and refined, Dyens is a showy and exciting performer, who can (and does) get his audience to its feet."

Dyens' informal programming style, which includes beginning his concerts with an improvisation, only deciding shortly before a concert what he will play, and not providing a set written programme, provides a personal touch which touches the hearts of his audiences. Dyens is characteristically definite in expressing his opinion of the current fashion of not improvising in classical concerts, which he "deplores". (Dyens, 1987, p. 24). He explains the reason for his habit of improvising, saying "I have to go to the deepest part of myself immediately, and this calms me. In this way, I take up with ancient musicians again, I 'prelude'; this is a tradition"<sup>1</sup> (1987, p. 24). Dyens' practice of starting concerts - and in fact warming up backstage with an improvisation - also keeps his playing fresh and receptive to creative thinking. These "back-stage warm-ups" have been known to evolve into published compositions, such as his piece *Valse des Loges* (date unknown). He describes its evolution as follows (video interview transcription,

---

<sup>1</sup>Referring to the old lutenist's practice of improvising, especially the Prelude before the Suite

2000, p. 5) :

*Valse des Loges* ... is born from my habit of arriving so early before the beginning of the concert, at least three hours. Just as an animal, a cat ... I need to feel the things ... It happened also that in the dressing rooms I have ideas of new pieces, sometimes I write the first bars; so one day has come out the beginning of this waltz in a dressing room, then another concert, another dressing room, another piece of the waltz. Then I impose myself of continuing the composition of this waltz only in the dressing rooms and one day I finish it two hours before going on stage and in that concert I played for the first time this piece, the Waltz of the dressing rooms.

Dyens (1987, p. 24) expresses some of his profound empathy with jazz when describing his approach to improvising:

Improvising at the guitar is not easy; it's even a challenge, because knowledge of the instrument must go beyond classical interpretation. For instance, you have to think of harmony, as in jazz, but without forgetting to keep classical writing density, whereas in jazz music, musicians play linear because they are sustained.

If there is one limitation that Dyens appears, consciously or unconsciously, to be subject to, it is the use of the opportunities on the guitar beyond what he can do with the six strings in their natural state. He uses percussion on the body of the guitar very rarely, and then quite subtly. His adaptation of Dizzy Gillespie's *A Night in Tunisia* (date unknown) is one of the few examples of Dyens striking the body of the guitar. Rasqueado is another technique he uses sparingly. There is no evidence of pre-preparing the guitar, for example, with credit cards, 'blu-tack', or any other alien devices. Possibly this is a further expression of Dyens' strong sense of aesthetics - not to meddle with something already so beautiful. He is a sensitive player, who seems more interested in exploring the sonorous and expressive possibilities of the guitar than in experimenting with how he can change it. Greenberg (2004, page unknown) describes Dyens' playing as follows:

... compared to other guitarists, he [Dyens] has a far greater range of dynamics and tone-color. Dyens never gets very loud--I imagine harsh

sounds make him wince--but when he plays softly, he gets to the threshold of audibility, and then some. There are times when he may or may not be producing sound. Only he knows, and it is very much part of his sense of humor not to let you in on the secret.

There might be said to be a contradiction between the flexibility of Dyens' performances, and the almost possessive detail he puts into the performance directions of his scores. Both of these things, however, point to a musician with exceptionally high standards and a profound sense of creativity, and therefore offer no conflict. If an analogy is used, a man might take care to have the best quality clothes in his wardrobe, but won't decide what to wear until a very short time before he goes out. Dyens puts his whole heart into the expression of the "esprit" of his adaptations, and expects others to do the same. He also is determined to retain the creative impetus in concert. To continue the analogy, whatever 'suit' Dyens chooses as he prepares for his performance will still be one of the highest quality, with the greatest attention to detail.

### **Dyens as an Arranger**

Dyens' thoughtful approach is reflected in his comments about the process of composing. Dyens says that he originally thought that those who attended counterpoint, harmony and fugue courses would, because of their knowledge, automatically become composers. Later he realised that this was not the case, saying that he believes a composer also needs, apart from the "creative impetus", the "culture, [of other musicians] without which one may find himself in a deadlock, without any spiritual independence, stuck by the limits of his instrument or his fingers". (Dyens, 1987, p. 26).

Dyens has a strong sense of musical context. His strength within the guitar community is enhanced because he creates music that can be sung to, and that people can relate to emotionally. In the case of the 26 *Chansons Francaises*, the songs are well-known and loved - at least in France. This adds significantly to their appeal, and to the willingness of guitarists to persevere with technical challenges in order to reproduce something they know to be emotionally powerful.

Dyens is described as a man with a definite sense of what is aesthetically pleasing. Greenberg (2004, page unknown) quotes an example of this:

On this subject of pitch, Dyens is (I hope he will forgive me for saying so) a bit of a crank. If your concentration is not good, you do not want to play for him in a master class. He will re tune your guitar, even if you are in the middle of the Bach Chaconne. Even if you are in the middle of the runs in the Bach Chaconne, he will re tune your guitar. Not that he is a mean person; he is extremely warm and kind. I simply think he cannot bear to hear an out-of-tune guitar, and his ear demands that he administer an instant remedy.

Dyens is described as looking back in time as well as looking forward. (Verdery, interview, 17 September, 2005). This is a frequently expressed opinion regarding Dyens, and is an aspect of him which helps to explain his exceptional care in the re-creation of the soul of an original composition when adapting it for guitar. Verdery says Dyens is quite sentimental, seeming to be more drawn to the sensitivity of melody and harmony of the earlier part of the 20<sup>th</sup> century than more edgy music or even Rock and Roll. "It [Dyens' music] always has a more poetic edge to it" (Verdery, interview, 17 September, 2005). Greenberg (2004, page unknown) said that Dyens had once told him that he doesn't like photography because he "likes to live in the present" and elaborates, saying "the logical extension of Dyens' thinking is that to live in the present, one must live in the past and future. Of this, he is in fact a master."

## Summary

Dyens is a composer of sensitivity and feeling who has developed his own distinctive style of performing and arranging. He uses tonal colour to a greater than usual degree, and is very specific and detailed in his music scores regarding the music's expressive elements. A strong affinity with jazz includes his profound involvement with improvisation, which has an impact both on his performances and his compositions. Dyens' leaning towards idiomatic music of the first half of the 20<sup>th</sup> century sits cohesively with his style, which might be described more as rich, resonant, sonorous, warm, and romantic than edgy or clever - although his technical brilliance is acknowledged. Dyens' passion for music from last century does not wholly define him however. Although his arrangements focus on music from the past, his original works sit easily within the steadily increasing accumulation of compositions contributed by the contemporary classical guitarist/composer.

Cooper (1998, page unknown), in his ineffable style, sums Dyens up:

My ears which have lived for 60 years among the glories of Mozart, Haydn, Bach and Schubert, confess themselves seduced by the Gallic charm. I hesitate to call it magic: mesmerism, maybe. My judgment is therefore unreliable, and I beg readers to take notice of the fact. It is a personal response to a very personal style, and I must admit it even if I do not feel like apologising for it. Dyens is a one-off, an original in the great mold, an improviser who shows one way forward while he reminds you of the way back, a charmer, a creator of unusual timbres, a spellbinder.

The final word, however, comes from Dyens (1998) himself:

The challenge of the arrangement for the guitar is the restitution of the work's original essence across the space, forcibly restrained, of the six strings of the instrument. It is also a perpetual confrontation with the technical limits of the guitar. That requires on the part of the artisan a fine geographical acquaintance with his instrument, a solid harmonic knowledge and, above all, the concern for being in permanent contact with the spirit of the work.

The arranger metamorphoses the limits and weaknesses encountered into so many new qualities, he transforms, he enriches the work in a new light, sometimes unexpected. It is in this step that the *art of the arrangement* reveals itself.

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## **Performance Notes for the *Chansons Francaises*** **(1995, page not stated)**

Trans. Julie Coulson

### ***Ne me quitte pas* (A minor)**

It would have been unpardonable in two collections to overlook what is possibly the greatest of French songs. A masterpiece and unqualified success, words fail to convey the emotion that this song evokes in me. The different versions that have been made (Nina Simone, etc) would, in my opinion, have been better inspired to remain work in progress despite their objective quality. What concerns me, not being recognized for my singing ability - at least officially - is that I don't have the feeling of having been given here a game of counter offer, a battle lost however from the start. What I have done with this song is simply the creative work of a musician looking at the song musically and instrumentally, nothing more. I hope to have faithfully followed, in spirit and to the letter, the sumptuous arrangement of Francois Rauber, Brel's preferred arranger, wherever the guitar has permitted me to so. This adaptation, it is true, makes these pages the most difficult technically in the collection, with certain formidable left hand extensions and continuous trills on two strings at the last reprise of the theme. Equally, effort is required to overcome the small and precise difficulty of the 'dissident' tremolo which encompasses the last two bars of the introduction; here you must play the melody with the thumb on the first string and 'tremolo' simultaneously on the 2<sup>nd</sup> string. Strangely or paradoxically, it is more through working on the 26 French songs than through my own compositions that I have made the 'discovery' of certain small technical figures, particularly in the right hand. The idea invokes the necessity and the necessity, implying realisation on the instrument, sees this slight 'deviation' of technique (which is unimaginable for me in the strict sense) assimilated then integrated into the repository of traditional techniques. This will be the same for you, naturally, once you have attained mastery of the tremolo. This chapter on 'technico-guitaristic Darwinism' being closed, all that remains is for me to wish you 'bon appetit' in the study of this difficult but gratifying adaptation.

### ***Avec le temps*: (A minor; original key: B flat minor)**

The difficulty in performing this great song arises from the complexity of the arrangement, which seeks to merge the constant arpeggio movement of the piano part

with the free, ballad-like voice of Leo Ferré. The result is a delicate alchemy, sometimes introducing rhythms of four against three, whose lines are not always clearly evident in the guitar realization. From the beginning to the end, the tempo should never leave the lowest numbers on the metronome, as if it were ensnared by the quasi-excessive slowness of passing time. The gamble in this uncompromising version of *Avec le temps* is found in the overarching idea of tranquility, of a song played very legato and in filigree over a quiet harmony. Your task is to convey the illusion of ease in the face of technical 'adversity'.

**Revoir Paris (A major; original key: B flat frankly low)**

In the preceding edition, I admitted to having a weakness for *Un jour tu verras*. In this edition, *Revoir Paris* is my favourite. Without sacrificing anything, it is also one of the most accessible songs technically - none of its difficulties is insurmountable. Ensure at the very least that the harmony, particularly up to the couplet [refrain], is played with delicate colours and that they never encroach on the longer notes of the melody.

Roland DYENS  
ロラン・ディエンス

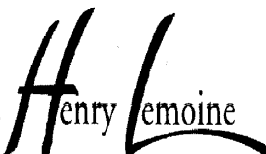
20 lettres

20通の手紙

pour guitare solo

ギターソロのための

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## I. Lettre à Sydney

Roland DYENS

(2000)

Pour s'accorder :  
(use these arpeggios to tune up)

Four's accorder :  
(use these arpeggios to tune up)

**Tranquillo, con nostalgia** (♩. ca 60)

[illegible]

1. a line above a chord indicates that it should be played as a block chord, and not arpeggiated.

2. e.h. (extinction "halogène") : dès que l'accord est joué, poser la tranche de la main droite sur la gouttière du chevalet, à angle droit d'abord, veillant à n'éteindre aucune vibration; puis, très lentement, refermer la main sur les six cordes jusqu'à l'extinction totale de l'accord.


*e.h. (thalogen effect) : as soon as the chord has been played, place the side of the right hand just to the right of the saddle of the bridge at right angles to start with, taking care not to damp any vibrations, then very slowly lower the palm over all six strings until nothing more can be heard.*

## Roland DYENS

(2000)

Pour s'accorder :  
(use these arpeggios to tune up)

Four pieces (tune these arpeggios to tune up)



3 4 0 0 1 0 4 3 2 4 0 0 1 3 2 1 0

pp

**Con calma** (♩ = 46)

**Con calma** (calmement / calmly)

1

Con canna (Op. 40)  
(calmement / calmly)

*mp dolce*

*(poco)*

*p*

*(p)*

*m*

[illegible]

The first system of the musical score for 'The Little Boat' is shown. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/4. The score includes a measure with a first ending bracket labeled '1' and a measure with a first ending bracket labeled '(1)'. The piece concludes with a 'rit. poco' (rhythmically a little slower) marking and a double bar line.

7 a tempo

musical notation: treble clef, 2/4 time signature, melody with eighth and sixteenth notes, slurs, and ties. Performance markings include a flower symbol, 'm', '(C1)', '(\*)', '(p)', and 'p'.

12

rit. a tempo

4 a m 0

(arpéger / arpeggiare) m

0

(\*) p

15

*poco metallico*  
(ponticello / chevalet / bridge)

*gliss. lento*

(prenez votre temps au moment du grand déplacement /  
take your time for the big shift)

*còmodo*  
(à l'aise / relaxed)

*rfz (rinforzando)*  
(en renforçant le son / reinforcing the sound)

*p* (garder le fa / hold down the F)

*mp* (garder le sol / hold down the low G)

19 *còmodo* **rall. poco a poco** *morendo (en s'éteignant)* 1<sup>re</sup>

# III. Lettre noire

Roland DYENS

(2000)

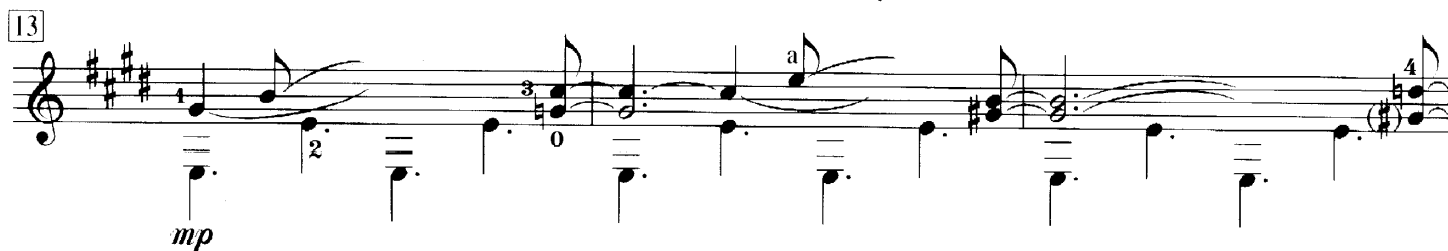
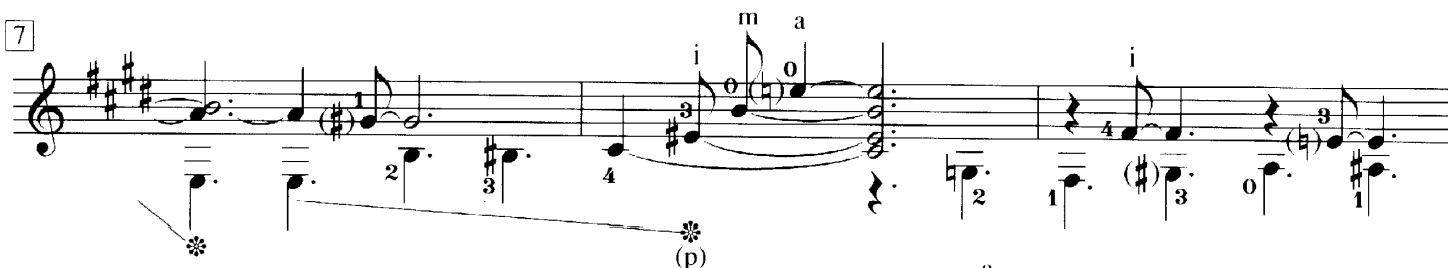
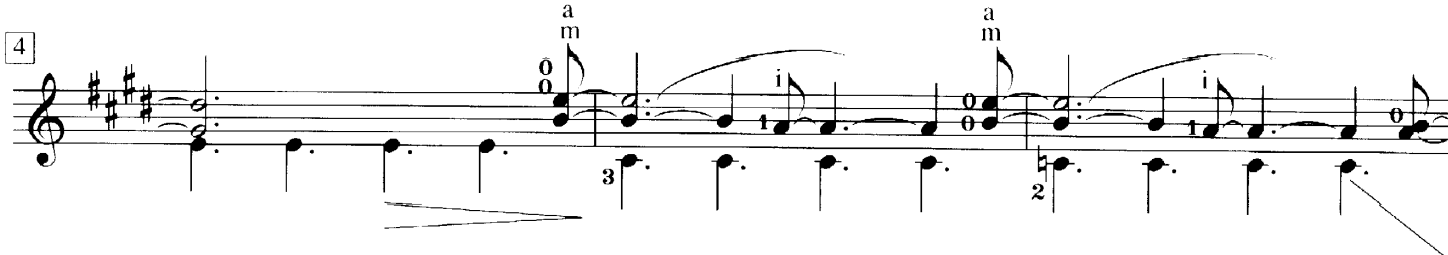
Pour s'accorder :  
(use these arpeggios to tune up)



Swinging, of course...

(♩. ca 115)

*laisser résonner*  
(let ring)



22

marquer un peu cette note/  
accentuate this note a little

glissez lentement

*più f*

*f*

*gliss.*

*dolce*

*p*

25

3  
④ p

1  
④ p

*poco metal.*

④ p } *sempre* - - - - -

4  
④ 0

*(ponticello / chevalet / bridge)*

28

ord. (son "normal")

cf. ossia

(3)

ossia

(4)


The musical score for '28' is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#). The piece begins with a whole note chord of F#, C#, and G#. This is followed by a series of eighth notes: F# (marked with a '0'), C# (marked with a '1'), G# (marked with a '2'), and F# (marked with a '3'). The tempo/mood is indicated as 'ord. (son "normal")'. The score then transitions to a section marked 'cf. ossia', which begins with a quarter note F# (marked with a '2') followed by a quarter note C# (marked with a '3'). This is followed by a quarter note G# (marked with a '4') and a quarter note F# (marked with a '5'). The piece concludes with a whole note chord of F#, C#, and G#. A circled number '3' is placed above the staff at the end of the first section. A second section, marked 'ossia', is shown below the main staff, starting with a quarter note F# (marked with a '1') followed by a quarter note C# (marked with a '2'), and then a quarter note G# (marked with a '3') and a quarter note F# (marked with a '4'). This section is also circled with a '4'.

34

sans courir (*no rush*)

*pp sub.* ##### *p* *f*

37 **come prima** (comme au début)



*p dolce*

40

43

46

49

52

55



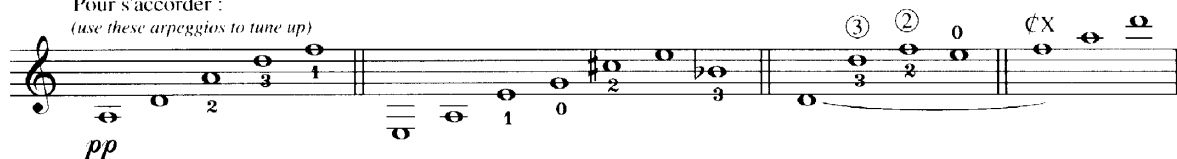
# IV. Lettre à soi-même

Roland DYENS

(2000)

Pour s'accorder :

(use these arpeggios to tune up)



13 *rit. molto*

*poco a poco*

15 *come prima* *rit. molto*

*mp*

17 *a tempo* *rit. poco*

19 *a tempo* *còmodo* *rit. poco*

*p* *plp.* *unghia*

21 *a tempo* *(còmodo)* *allargando poco a poco* *rit. molto (còmodo)*

*plp.* *unghia*

*accord plaqué (non arpégé)* *dolcissimo* *très lentement* *l'40 ca*

*lunga (longue respiration)* *p lontano*



[24] *mf* (XII) (p) *mf*

[28] (metal.) *sfz* *dolce* *rit. poco* *a tempo sub.* *molto*

[32] *f* (XII) *mp dolce* *p m i* *p m i*

*allargando poco a poco, pesante*

*come prima*

[36] *p* *mf* (plp.) *f secco* *staccato* (piquer les notes)

[40] (unghia) *p sub.* (plp.) (unghia)

*allargando poco a poco*

*Largo e trionfante*

Prenez votre temps / take your time

[44] *vib. molto* *port.<sup>1</sup>* *moltissimo* *ff* (arrondir les doigts le plus possible / make fingers round) *pizz.<sup>2</sup> secco* (ff) *f'50 ca*

1. "portamento" : glisser le doigt et jouer la note d'arrivée / slide the finger and pluck the 2<sup>nd</sup> note.

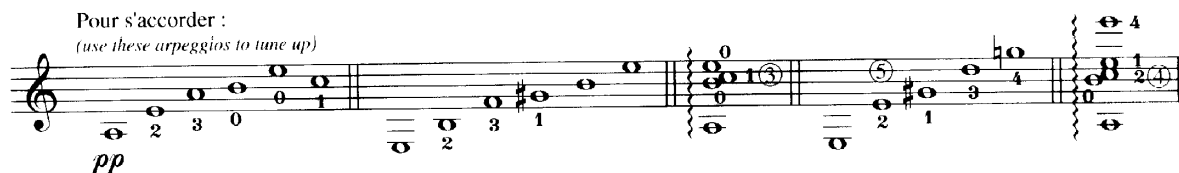
2. "pizz." : poser la tranche de la main droite sur les cordes à jouer au niveau du chevalet puis, avec le pouce, jouer ces deux notes simultanément; le son ainsi produit (étouffé) a pour nom pizzicato.

"pizz." : place the side of the right hand on the bridge, over the strings to be played, then play both notes simultaneously with the thumb; the resulting sound ("étouffé") is also known as "pizzicato".

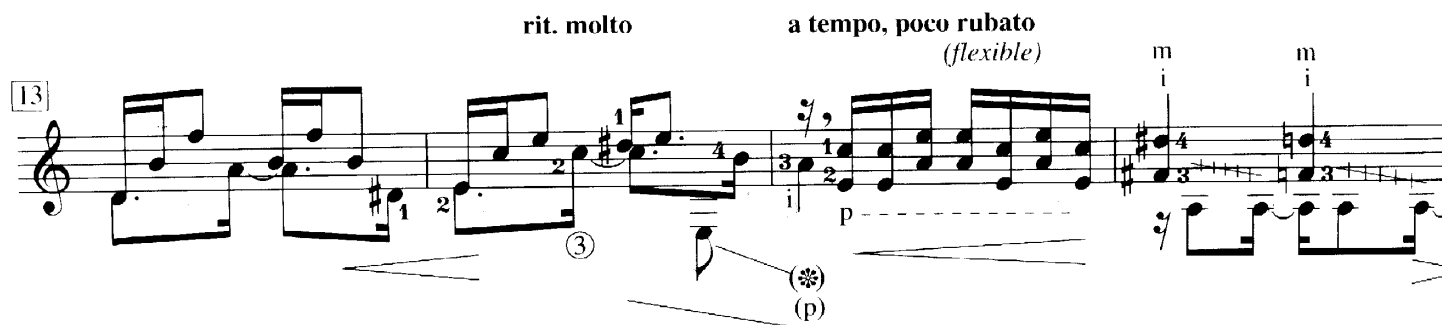
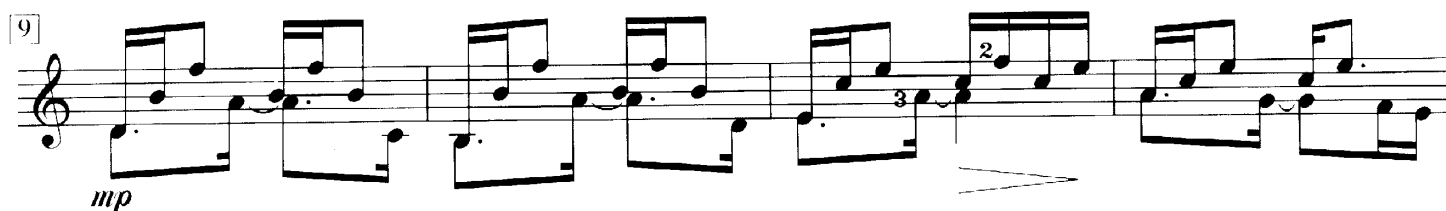
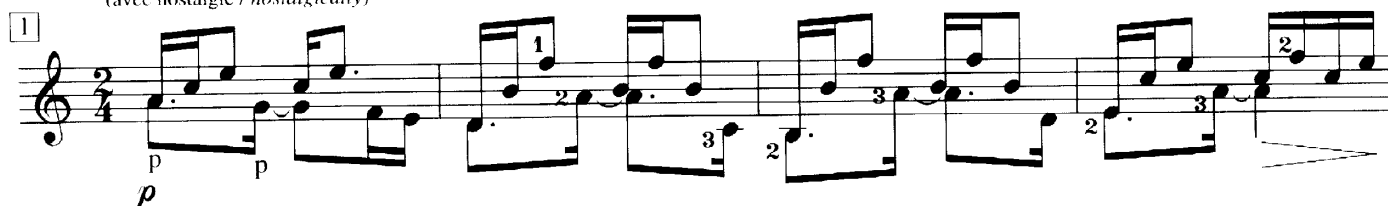
# VI. Lettre mi-longue

Roland DYENS  
(2000)

Pour s'accorder :  
(use these arpeggios to tune up)



**Con saudade** (♩ = 46)  
(avec nostalgie / nostalgically)



1. e.h. (extinction " halogène ") : dès que l'accord est joué, poser la tranche de la main droite sur la gouttière du chevalet, à angle droit d'abord, veillant à n'éteindre aucune vibration; puis, très lentement, refermer la main sur les six cordes jusqu'à l'extinction totale de l'accord /

*e.h. (halogen effect) : as soon as the chord has been played, place the side of the right hand just to the right of the saddle of the bridge at right angles to start with, taking care not to damp any vibrations, then very slowly lower the palm over all six strings until nothing more can be heard.*

*e.h. (halogen effect) : as soon as the chord has been played, place the side of the right hand just to the right of the saddle of the bridge at right angles to start with, taking care not to damp any vibrations, then very slowly lower the palm over all six strings until nothing more can be heard.*



13

*deciso* *i m a* *rall. poco a poco* *lunga*

*f marcato* *molto* *sfz* *mf* *p* *mp*

(marquer les accords / accentuate the chords)

T.R. 1

17

*Lento, con nostalgia* (♩ = 76)

*T.R.* *(accord arpégé / arpeggiated chord)* *poco* *(p)*

(a) (\*)

(2) 2 1 0 3 4

port.

3 1 3 a (\*)

(6) 6 (p)

19

*vib. poco* (vibrer un peu la note / a little vibrato)

*poco più f* *(p)* *(p)* *pp* *mp* *breve* *morendo* (en mourant / dying away)

port.

4 2 3 3 0 6 2

(b) 2

(p)

21

*còmodo* (tranquille, en prenant son temps / gently, taking your time)

*a piacere* (librement / freely)

*mp* *port.* *(a)* *(b)* *T.R.*

4 2 3 3 0 6 2

(6) 6

23

(accords plaqués, non arpégés / block chords, not arpeggiated)

*rall. poco a poco* *breve* *come prima* (♩ = 63)

*poco* *poco vib.* *p* *sfz* *p sub.*

4 2 3 3 0 6 2

(6) 6

5 0 m p i i p i

1 i p i

p i p i

26

*sim.* *sfz* *p sub.* *f* *p sub.* *p sub.*

3 2 4 i

1. T.R. : stopper toute résonance avec la surface externe du pouce / stop the sounds ringing on by using the outside of the thumb.



28

*f sub.* *p sub.* *mf* *(p)*

30

*sfz* *f* *sfz*

32

*marcato* *molto* *ff*

34

poco pesante, rall. molto

*p* *(plp.)*

*dolce e luminoso* (doux et lumineux / softly, with light)

2' ca

## VIII. Vénézuelette

Roland DYENS

(2000)

Pour s'accorder :  
(to tune up)

Allegretto (♩ = 71)

sempre il più legato possibile

1. ∞ : percuter avec le 3<sup>ème</sup> doigt / tap with the 3<sup>rd</sup> finger

2. T.R. : atténuer toute l'expression avec la corde à l'index /

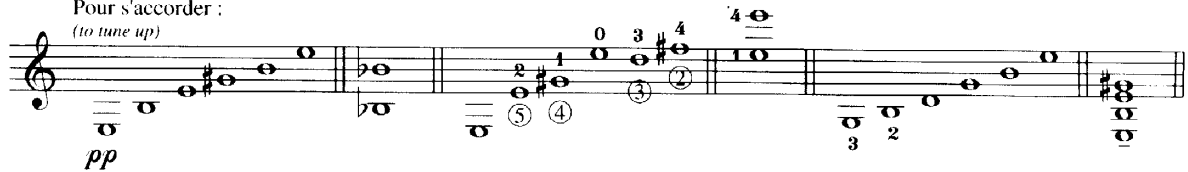
50 sec. ca

## IX. Lettre à Claude et Maurice

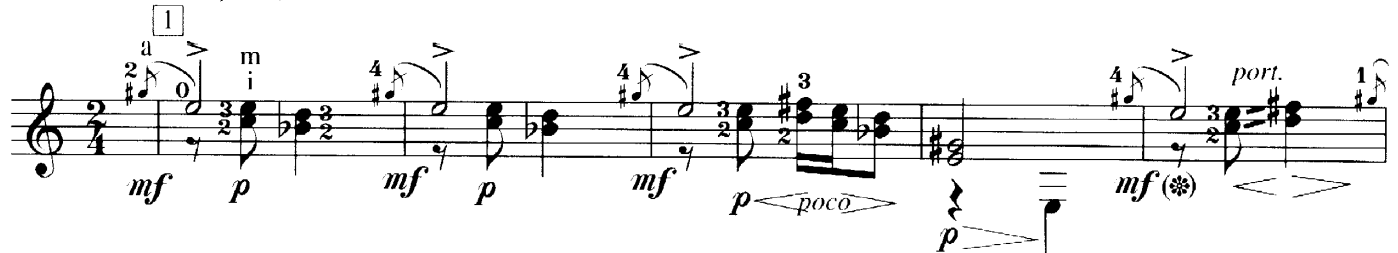
Roland DYENS

(2000)

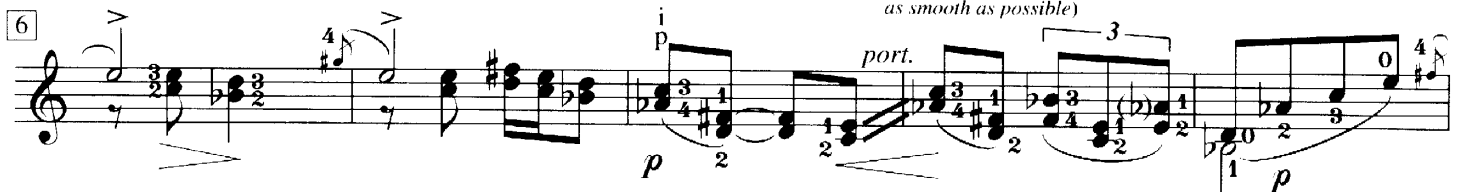
**Pour s'accorder :**  
(to tune up)



**Profondément calme** (♩ = 73)  
(with a deep calm)

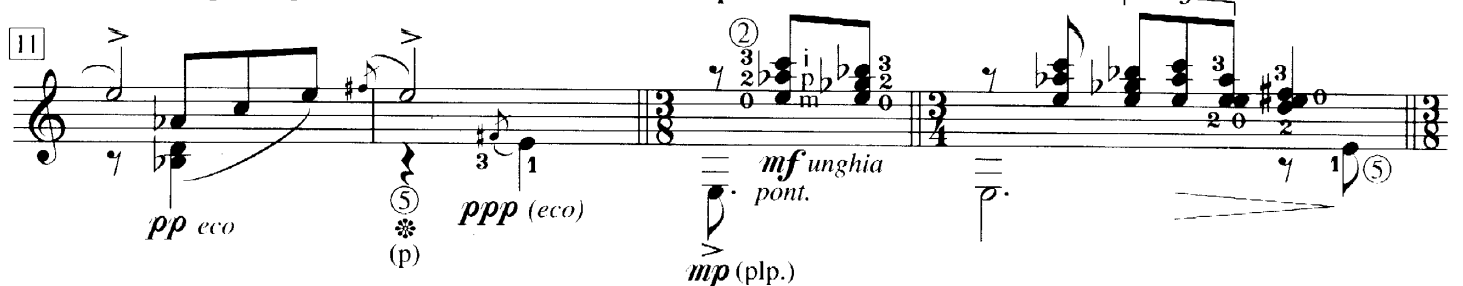


*il più legato possibile* (le plus lié possible /  
as smooth as possible)

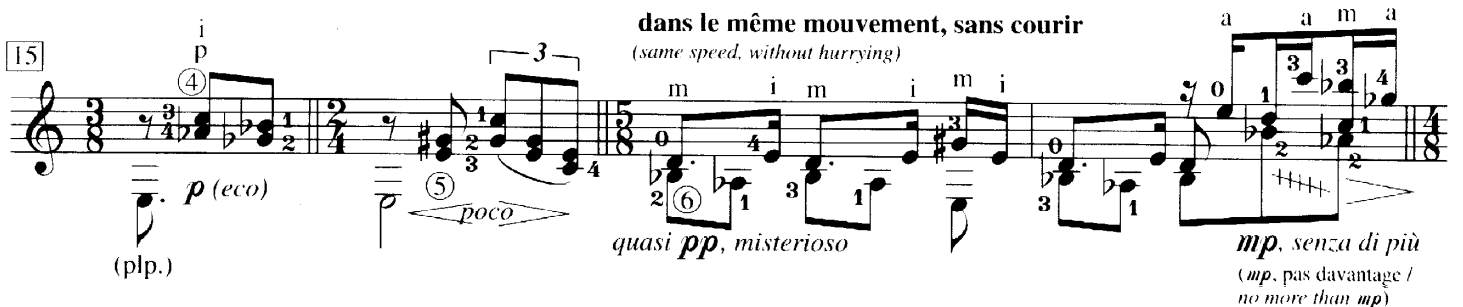


**rit. poco a poco**

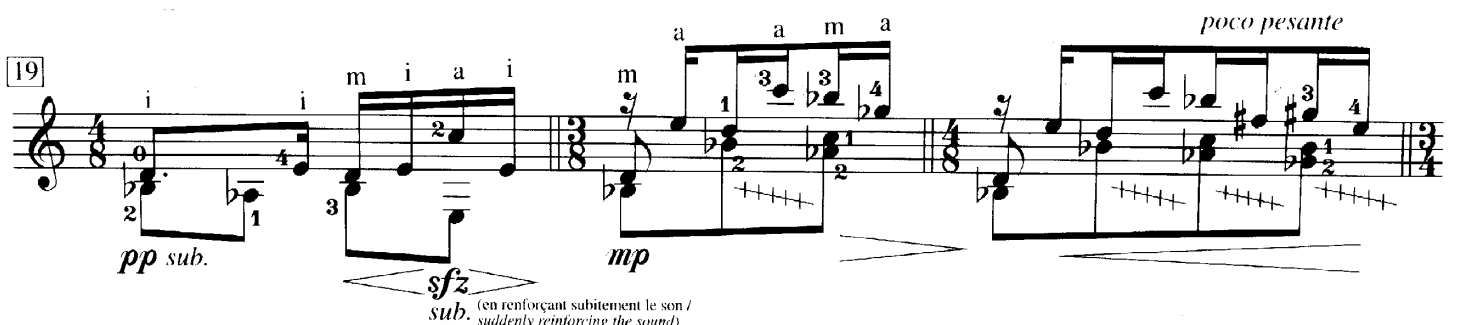
**a tempo**



**dans le même mouvement, sans courir**  
(same speed, without hurrying)



*poco pesante*



**rit. molto, comodo**

(prenez votre temps / take your time)

(ne pas maintenir le 4<sup>e</sup> doigt /  
lift the 4<sup>th</sup> finger)

22

*mf* (plp.) *port.* *pp* *mp*

25

*port.* *i m a m* *rit. poco* *a tempo* *plp.* *unghia* *poco marcato* *mp*

**poco stringendo**(en resserrant, pressant un peu le mouvement /  
getting a little faster, hurrying a little)**rit. poco****librement**

(freely)

29

*pp* *pp dolcissimo* *poco*

**tempo 1°****rit. poco a poco** ----- **come prima**

32

*mf* *p (calmando)*

**vib. poco**

(vibrer un peu les notes)

**vib. molto**

(vibrer beaucoup les notes)

36

*p* *port.* *molto* *p* *mp*

**rall. poco a poco** -----

41

*port.* *poco* *mf* *plp.* *pp* *quasi niente*

(jouez à peine /  
almost no sound)

# X. Lettre à la vieille Angleterre

Roland DYENS  
(2000)

Pour s'accorder :  
(to tune up)

H XII

*pp*

**Peacefully** (♩ = 58)

**I**

*mp dolce*

**6**

*p*

*còmodo, poco rit.*

**12**

*a tempo*

*CH*

*CVI*

**16**

*poco stringendo*

*CH*

*rit. poco*

**19**

*a tempo*

*mp*

**24**

*allargando poco*

*lunga*

*a tempo*

*poco pesante*

*dolcissimo*

*(plp.)*

*p*

*mf*

*(unghia)*

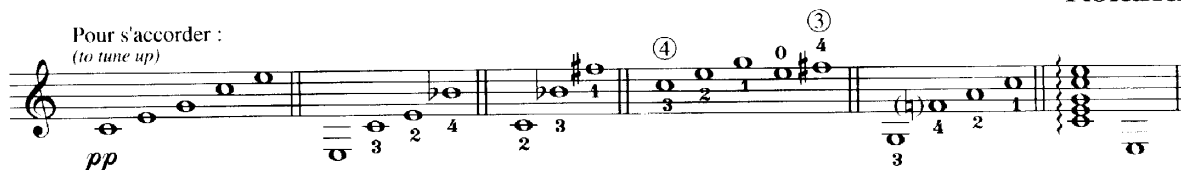
26 *còmodo*

29 *rit. poco, calmando* *a tempo*

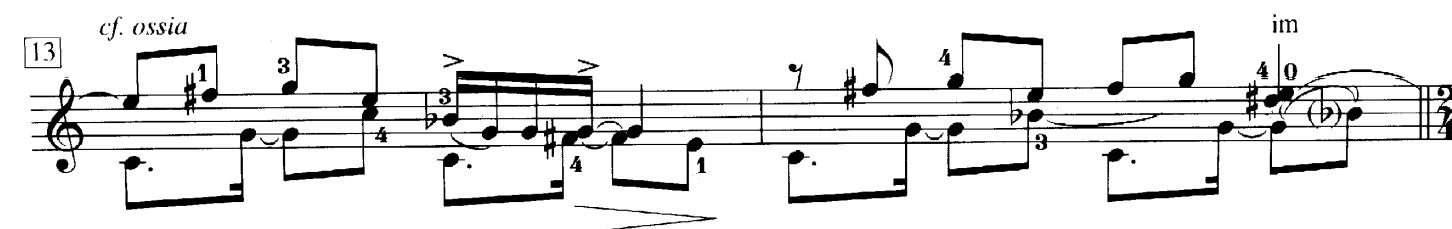
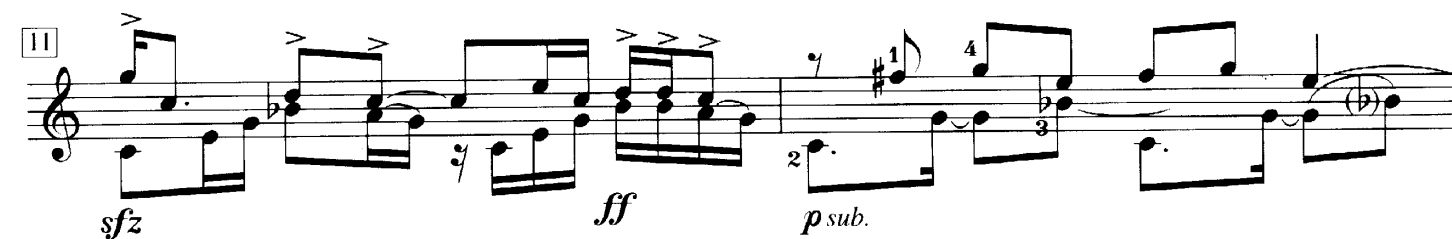
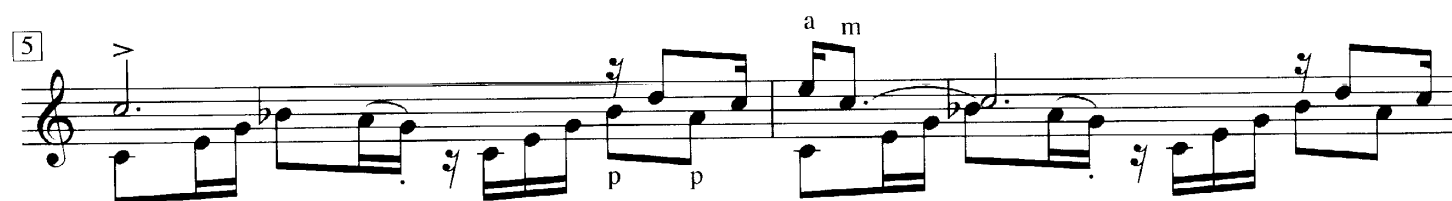
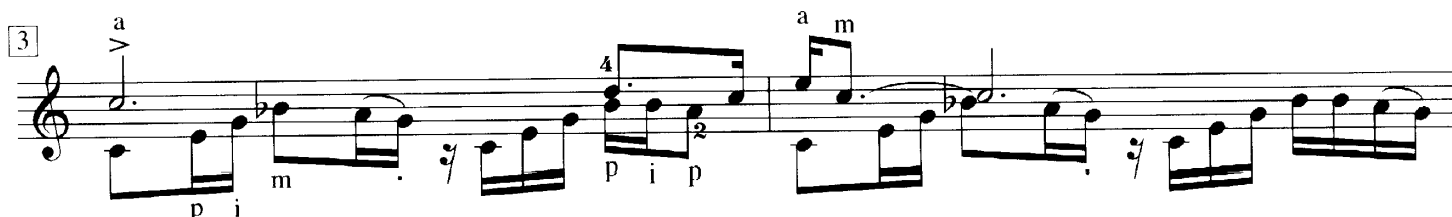
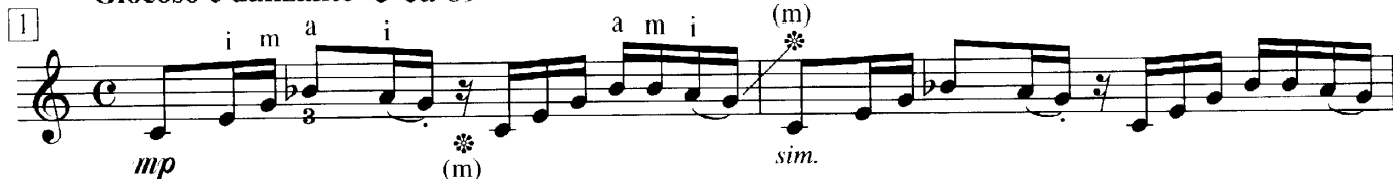
33

37 *còmodo, allargando poco a poco* *rall. molto*

## XI. Lettre Nordestine

Roland DYENS  
(2000)Pour s'accorder :  
(to tune up)

Giocosu e danzante (ca 69)



15

17

*umoristico (poco metal.)*

19

*poco a poco*

21

*f deciso* *molto marcato*

23

*rit. poco*

25

*a tempo*

27

*p*

29

*breve*



31 pizz. *mp* *più f*

33 *lentissimo* (*esitando*) *lunga* *a tempo* *nat.* *gliss.* *lento* *p*

T.R. (*m.g./l.h.*) *p eco* (*pizz.*) T.R.

35 *poco* (*p*) *poco a poco*

37 *mp* *p* *i*

39 *pp* *perdendosi* (*en se perdant / dying away*)

*a m* *4 0*

41 *quasi niente* (*presque inaudible / almost inaudible*) *a piacere* *2'15 ca*

(jouez encore une ou plusieurs mesures avant de vous éteindre totalement / play one or more bars again before dying away completely)

## XII. Lettre à demain

Roland DYENS

(2000)

Pour s'accorder :  
(to tune up)

H XII

(to tune up)

The first system of the musical score is written on a single treble clef staff. It begins with a key signature of one sharp (F#) and a common time signature (C). The melody starts with a half note G4, followed by a quarter note A4, and then a half note B4. After a double bar line, the melody continues with a half note C5, followed by a quarter note D5, and then a half note E5. Another double bar line follows, leading to a half note F#5, then a quarter note G5, and then a half note A5. A final double bar line leads to a half note B5, then a quarter note C6, and then a half note D6. The system ends with a double bar line. Below the staff, there are several markings: 'pp' (pianissimo) at the beginning, 'x fois' (times) in the middle, and circled numbers 6 and 5 below the staff, indicating fingerings or measures.

**Libero ma preciso** (♩ = tra 90 e 100)

**Libero ma preciso** (♩ = tra 90 e 100)

**I**

*p*

*poco a poco*

étouffer la résonance avec la main gauche  
(*damp the sounds with the left hand*)

" pere. éclisse "  
(with the nail  
on the side)

*gliss.*  
*lento*

5

*mf* (avec toute la main)  
(with the whole hand)

p

a

p

perc. table  
(tap the soundboard)

4

*gliss.  
lento*

3/4

**Con calma (calmement, sans courir)**

(calmly, without hurrying)

piquer la note  
(*staccato*)

(liaison facultative /  
*optional slur*)

8 *Con calma (calmement, sans courir)*  
(calmly, without hurrying)

piquer la note  
(staccato)

*p*

(liaison facultative / optional slur)

The musical score is written on a single staff in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo/mood is indicated as 'Con calma (calmement, sans courir)' with the instruction '(calmly, without hurrying)'. The exercise is numbered '8' in a box. The music starts with a piano dynamic 'p'. The first measure contains a half note G4 (marked with a circled '6') and a quarter note A4 (marked with a '2'). The second measure contains a quarter note B4 (marked with a circled '5'), a quarter note C5 (marked with a '3'), and a quarter note D5 (marked with a '2'). The third measure contains a quarter note E5 (marked with a '3'), a quarter note F#5, and a quarter note G5. The fourth measure contains a quarter note A5, a quarter note B5, and a quarter note C6. The fifth measure contains a quarter note D6, a quarter note E6, and a quarter note F#6. The sixth measure contains a quarter note G6, a quarter note A6, and a quarter note B6. The seventh measure contains a quarter note C7, a quarter note D7, and a quarter note E7. The eighth measure contains a quarter note F#7, a quarter note G7, and a quarter note A7. The ninth measure contains a quarter note B7, a quarter note C8, and a quarter note D8. The tenth measure contains a quarter note E8, a quarter note F#8, and a quarter note G8. The eleventh measure contains a quarter note A8, a quarter note B8, and a quarter note C9. The twelfth measure contains a quarter note D9, a quarter note E9, and a quarter note F#9. The thirteenth measure contains a quarter note G9, a quarter note A9, and a quarter note B9. The fourteenth measure contains a quarter note C10, a quarter note D10, and a quarter note E10. The fifteenth measure contains a quarter note F#10, a quarter note G10, and a quarter note A10. The sixteenth measure contains a quarter note B10, a quarter note C11, and a quarter note D11. The seventeenth measure contains a quarter note E11, a quarter note F#11, and a quarter note G11. The eighteenth measure contains a quarter note A11, a quarter note B11, and a quarter note C12. The nineteenth measure contains a quarter note D12, a quarter note E12, and a quarter note F#12. The twentieth measure contains a quarter note G12, a quarter note A12, and a quarter note B12. The twenty-first measure contains a quarter note C13, a quarter note D13, and a quarter note E13. The twenty-second measure contains a quarter note F#13, a quarter note G13, and a quarter note A13. The twenty-third measure contains a quarter note B13, a quarter note C14, and a quarter note D14. The twenty-fourth measure contains a quarter note E14, a quarter note F#14, and a quarter note G14. The twenty-fifth measure contains a quarter note A14, a quarter note B14, and a quarter note C15. The twenty-sixth measure contains a quarter note D15, a quarter note E15, and a quarter note F#15. The twenty-seventh measure contains a quarter note G15, a quarter note A15, and a quarter note B15. The twenty-eighth measure contains a quarter note C16, a quarter note D16, and a quarter note E16. The twenty-ninth measure contains a quarter note F#16, a quarter note G16, and a quarter note A16. The thirtieth measure contains a quarter note B16, a quarter note C17, and a quarter note D17. The thirty-first measure contains a quarter note E17, a quarter note F#17, and a quarter note G17. The thirty-second measure contains a quarter note A17, a quarter note B17, and a quarter note C18. The thirty-third measure contains a quarter note D18, a quarter note E18, and a quarter note F#18. The thirty-fourth measure contains a quarter note G18, a quarter note A18, and a quarter note B18. The thirty-fifth measure contains a quarter note C19, a quarter note D19, and a quarter note E19. The thirty-sixth measure contains a quarter note F#19, a quarter note G19, and a quarter note A19. The thirty-seventh measure contains a quarter note B19, a quarter note C20, and a quarter note D20. The thirty-eighth measure contains a quarter note E20, a quarter note F#20, and a quarter note G20. The thirty-ninth measure contains a quarter note A20, a quarter note B20, and a quarter note C21. The fortieth measure contains a quarter note D21, a quarter note E21, and a quarter note F#21. The forty-first measure contains a quarter note G21, a quarter note A21, and a quarter note B21. The forty-second measure contains a quarter note C22, a quarter note D22, and a quarter note E22. The forty-third measure contains a quarter note F#22, a quarter note G22, and a quarter note A22. The forty-fourth measure contains a quarter note B22, a quarter note C23, and a quarter note D23. The forty-fifth measure contains a quarter note E23, a quarter note F#23, and a quarter note G23. The forty-sixth measure contains a quarter note A23, a quarter note B23, and a quarter note C24. The forty-seventh measure contains a quarter note D24, a quarter note E24, and a quarter note F#24. The forty-eighth measure contains a quarter note G24, a quarter note A24, and a quarter note B24. The forty-ninth measure contains a quarter note C25, a quarter note D25, and a quarter note E25. The fiftieth measure contains a quarter note F#25, a quarter note G25, and a quarter note A25. The fifty-first measure contains a quarter note B25, a quarter note C26, and a quarter note D26. The fifty-second measure contains a quarter note E26, a quarter note F#26, and a quarter note G26. The fifty-third measure contains a quarter note A26, a quarter note B26, and a quarter note C27. The fifty-fourth measure contains a quarter note D27, a quarter note E27, and a quarter note F#27. The fifty-fifth measure contains a quarter note G27, a quarter note A27, and a quarter note B27. The fifty-sixth measure contains a quarter note C28, a quarter note D28, and a quarter note E28. The fifty-seventh measure contains a quarter note F#28, a quarter note G28, and a quarter note A28. The fifty-eighth measure contains a quarter note B28, a quarter note C29, and a quarter note D29. The fifty-ninth measure contains a quarter note E29, a quarter note F#29, and a quarter note G29. The sixtieth measure contains a quarter note A29, a quarter note B29, and a quarter note C30. The sixty-first measure contains a quarter note D30, a quarter note E30, and a quarter note F#30. The sixty-second measure contains a quarter note G30, a quarter note A30, and a quarter note B30. The sixty-third measure contains a quarter note C31, a quarter note D31, and a quarter note E31. The sixty-fourth measure contains a quarter note F#31, a quarter note G31, and a quarter note A31. The sixty-fifth measure contains a quarter note B31, a quarter note C32, and a quarter note D32. The sixty-sixth measure contains a quarter note E32, a quarter note F#32, and a quarter note G32. The sixty-seventh measure contains a quarter note A32, a quarter note B32, and a quarter note C33. The sixty-eighth measure contains a quarter note D33, a quarter note E33, and a quarter note F#33. The sixty-ninth measure contains a quarter note G33, a quarter note A33, and a quarter note B33. The seventieth measure contains a quarter note C34, a quarter note D34, and a quarter note E34. The seventy-first measure contains a quarter note F#34, a quarter note G34, and a quarter note A34. The seventy-second measure contains a quarter note B34, a quarter note C35, and a quarter note D35. The seventy-third measure contains a quarter note E35, a quarter note F#35, and a quarter note G35. The seventy-fourth measure contains a quarter note A35, a quarter note B35, and a quarter note C36. The seventy-fifth measure contains a quarter note D36, a quarter note E36, and a quarter note F#36. The seventy-sixth measure contains a quarter note G36, a quarter note A36, and a quarter note B36. The seventy-seventh measure contains a quarter note C37, a quarter note D37, and a quarter note E37. The seventy-eighth measure contains a quarter note F#37, a quarter note G37, and a quarter note A37. The seventy-ninth measure contains a quarter note B37, a quarter note C38, and a quarter note D38. The eightieth measure contains a quarter note E38, a quarter note F#38, and a quarter note G38. The eighty-first measure contains a quarter note A38, a quarter note B38, and a quarter note C39. The eighty-second measure contains a quarter note D39, a quarter note E39, and a quarter note F#39. The eighty-third measure contains a quarter note G39, a quarter note A39, and a quarter note B39. The eighty-fourth measure contains a quarter note C40, a quarter note D40, and a quarter note E40. The eighty-fifth measure contains a quarter note F#40, a quarter note G40, and a quarter note A40. The eighty-sixth measure contains a quarter note B40, a quarter note C41, and a quarter note D41. The eighty-seventh measure contains a quarter note E41, a quarter note F#41, and a quarter note G41. The eighty-eighth measure contains a quarter note A41, a quarter note B41, and a quarter note C42. The eighty-ninth measure contains a quarter note D42, a quarter note E42, and a quarter note F#42. The ninetieth measure contains a quarter note G42, a quarter note A42, and a quarter note B42. The hundredth measure contains a quarter note C43, a quarter note D43, and a quarter note E43. The hundred-first measure contains a quarter note F#43, a quarter note G43, and a quarter note A43. The hundred-second measure contains a quarter note B43, a quarter note C44, and a quarter note D44. The hundred-third measure contains a quarter note E44, a quarter note F#44, and a quarter note G44. The hundred-fourth measure contains a quarter note A44, a quarter note B44, and a quarter note C45. The hundred-fifth measure contains a quarter note D45, a quarter note E45, and a quarter note F#45. The hundred-sixth measure contains a quarter note G45, a quarter note A45, and a quarter note B45. The hundred-seventh measure contains a quarter note C46, a quarter note D46, and a quarter note E46. The hundred-eighth measure contains a quarter note F#46, a quarter note G46, and a quarter note A46. The hundred-ninth measure contains a quarter note B46, a quarter note C47, and a quarter note D47. The hundred-tieth measure contains a quarter note E47, a quarter note F#47, and a quarter note G47. The hundred-first measure contains a quarter note A47, a quarter note B47, and a quarter note C48. The hundred-second measure contains a quarter note D48, a quarter note E48, and a quarter note F#48. The hundred-third measure contains a quarter note G48, a quarter note A48, and a quarter note B48. The hundred-fourth measure contains a quarter note C49, a quarter note D49, and a quarter note E49. The hundred-fifth measure contains a quarter note F#49, a quarter note G49, and a quarter note A49. The hundred-sixth measure contains a quarter note B49, a quarter note C50, and a quarter note D50. The hundred-seventh measure contains a quarter note E50, a quarter note F#50, and a quarter note G50. The hundred-eighth measure contains a quarter note A50, a quarter note B50, and a quarter note C51. The hundred-ninth measure contains a quarter note D51, a quarter note E51, and a quarter note F#51. The hundred-tieth measure contains a quarter note G51, a quarter note A51, and a quarter note B51. The hundred-first measure contains a quarter note C52, a quarter note D52, and a quarter note E52. The hundred-second measure contains a quarter note F#52, a quarter note G52, and a quarter note A52. The hundred-third measure contains a quarter note B52, a quarter note C53, and a quarter note D53. The hundred-fourth measure contains a quarter note E53, a quarter note F#53, and a quarter note G53. The hundred-fifth measure contains a quarter note A53, a quarter note B53, and a quarter note C54. The hundred-sixth measure contains a quarter note D54, a quarter note E54, and a quarter note F#54. The hundred-seventh measure contains a quarter note G54, a quarter note A54, and a quarter note B54. The hundred-eighth measure contains a quarter note C55, a quarter note D55, and a quarter note E55. The hundred-ninth measure contains a quarter note F#55, a quarter note G55, and a quarter note A55. The hundred-tieth measure contains a quarter note B55, a quarter note C56, and a quarter note D56. The hundred-first measure contains a quarter note E56, a quarter note F#56, and a quarter note G56. The hundred-second measure contains a quarter note A56, a quarter note B56, and a quarter note C57. The hundred-third measure contains a quarter note D57, a quarter note E57, and a quarter note F#57. The hundred-fourth measure contains a quarter note G57, a quarter note A57, and a quarter note B57. The hundred-fifth measure contains a quarter note C58, a quarter note D58, and a quarter note E58. The hundred-sixth measure contains a quarter note F#58, a quarter note G58, and a quarter note A58. The hundred-seventh measure contains a quarter note B58, a quarter note C59, and a quarter note D59. The hundred-eighth measure contains a quarter note E59, a quarter note F#59, and a quarter note G59. The hundred-ninth measure contains a quarter note A59, a quarter note B59, and a quarter note C60. The hundred-tieth measure contains a quarter note D60, a quarter note E60, and a quarter note F#60. The hundred-first measure contains a quarter note G60, a quarter note A60, and a quarter note B60. The hundred-second measure contains a quarter note C61, a quarter note D61, and a quarter note E61. The hundred-third measure contains a quarter note F#61, a quarter note G61, and a quarter note A61. The hundred-fourth measure contains a quarter note B61, a quarter note C62, and a quarter note D62. The hundred-fifth measure contains a quarter note E62, a quarter note F#62, and a quarter note G62. The hundred-sixth measure contains a quarter note A62, a quarter note B62, and a quarter note C63. The hundred-seventh measure contains a quarter note D63, a quarter note E63, and a quarter note F#63. The hundred-eighth measure contains a quarter note G63, a quarter note A63, and a quarter note B63. The hundred-ninth measure contains a quarter note C64, a quarter note D64, and a quarter note E64. The hundred-tieth measure contains a quarter note F

*glisser  
lentement*

*gliss.*

gliss. m

*gliss.*

*gliss*

[illegible]

23 *ff sub.* *pizz.*<sup>2</sup> *pizz. Bartok*<sup>3</sup> *pizz.* *pp sub.* *fff sub.* *pp sub.*

28 *come prima* (comme au début) *nat.* *p* *f* *pp sub.* *fff sub.* *pp sub.* *poco*

33 *pp sub.* *molto* *ff metallico* *mp* *pp vib. poco* *chevalet* (pont.) (bridge) *rit. poco* *rosace* (soundhole) *touche* (fingerboard)

38 *f sub.* *a tempo* *table / soundboard* (XII) *a* *distorsion légère de la note / note to be slightly distorted* *mp*

42 *f sub.* *pp* *molto* *(garder la pulsation / keep the pulse)*

46 *ff* *gliss. lento* *tapping*<sup>5</sup> *jeu normal* (regular playing) *rit. molto* (poco pesante) *brevi*

50 *a tempo* *pp* *molto* *f* *ff* *lunga* (+ de 5 sec. / more than 5") (H XII) *2' ca* *6'*

1. gratter sèchement les cordes au niveau de la tête de la guitare avec l'index de la main gauche / strike the strings sharply at the head of the guitar with the left-hand index.

2. "pizz.": poser la tranche de la main droite sur les cordes à jouer au niveau du chevalet puis, avec le pouce, jouer ces deux notes simultanément; le son ainsi produit (étouffé) a pour nom pizzicato / place the side of the right hand on the bridge, over the strings to be played, then play both notes simultaneously with the thumb; the resulting sound ("étouffé") is also known as "pizzicato".

3. pizz. "Bartok": prendre la 6<sup>ème</sup> corde entre le pouce et l'index, la soulever verticalement puis la faire claquer violemment en la relâchant (en stopper la résonance avec la main droite) / take hold of the 6th string with the thumb and first finger, lift it up and let it slap back suddenly, before damping it with the right hand.

4. croiser la 5<sup>ème</sup> et la 6<sup>ème</sup> corde, les bloquer avec le 1<sup>er</sup> ou le 2<sup>ème</sup> doigt au niveau de la VI<sup>ème</sup> case, puis jouez avec la main droite; le son obtenu rappelle celui du tambour et plus précisément celui de la caisse claire / cross the 5th and 6th strings over and hold them in place with the 2nd finger at the VIth fret, then play with the right hand; the sound resembles that of a side drum.

5. "tapping": percuter le si avec l'index de la main droite (VII<sup>ème</sup> case), puis effectuer la liaison avec le même doigt / tap the B with the right hand index (VIIth fret), then play the slur with the same finger.

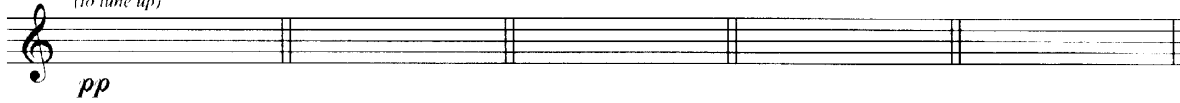
6. Après avoir exécuté l'accord en harmoniques, saisir la guitare et exercer, loin du corps, un balancement doux et régulier afin de faire osciller lentement les vibrations de ces sons harmoniques pendant quelques secondes / after playing the harmonic chord, hold the guitar away from the body and gently swing it in a regular to and fro movement, so that the harmonics continue to vibrate slowly for a few more seconds.

## XIII. Lettre et le néant

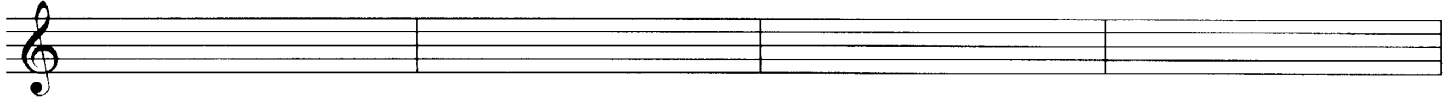
Roland DYENS

(2000)

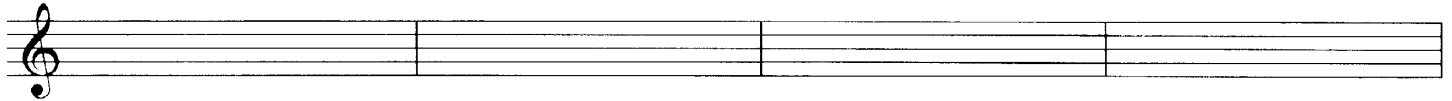
Pour s'accorder :  
(to tune up)



1 Quasi niente ma non troppo (ca 0)



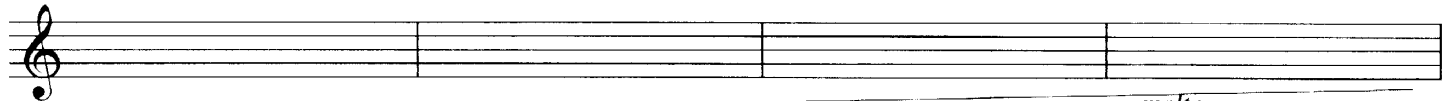
5



9

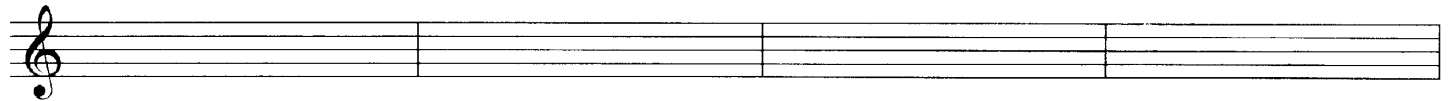


13 rit. poco a tempo



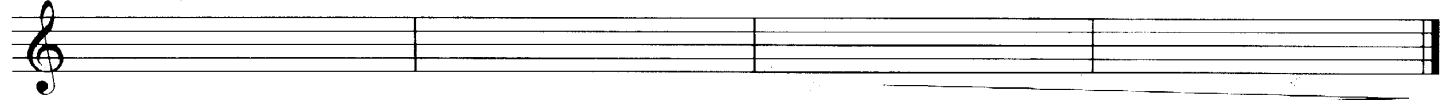
*molto*

17



21

rall. poco a poco



x' (ca)

Cette page de silence vous est offerte par le compositeur. L'éditeur tient à rassurer ses clients ; il ne s'agit pas d'une malfaçon, et de ce fait, aucun remboursement ne sera accordé. À ceux qui regretteraient de devoir payer une page sans musique, nous précisons qu'elle fait partie d'un cahier qui, si elle n'y était pas, comprendrait de toutes façons une page blanche à la fin.

This page of silence is a present to the guitarist from the composer. The publishers would like to assure you that it is not a binding error and that you will not therefore be able to get your money back. If you object to paying for a blank page, just remember that if it were not in the middle of the book, it would be at the end anyway.

## XIV. Lettre au calme

Roland DYENS

(2000)

Pour s'accorder :  
(to tune up)

*pp*

H XII

Con calma (♩ = 47)

**I**

*p*

**5**

CII

*poco*

*rit. poco*

*sempre* a tempo

**8**

*p* (plp.)

*poco*

*mp* (poco metal.)

*rit.*

a tempo

*pp* (plp.)

**11**

*gliss.*

*p*

*poco*

*rit. poco*

a tempo

**15**

(sim.)

*p*

*poco*

**19**

*mp*

**22**

(sim.)

**25**

♩IV

28

mf

27

31

(sim.)

allargando poco a poco poi molto

lunga (≈ 5 sec.)

ppp

35 Come prima, poco più lento a tempo **CH**

*pp* *poco*

39 CII m i a m i m a rit. poco a tempo

*p* poco

42

rit. a tempo a

*mp* (*poco metal.*)

*pp*

*gliss.*

*m*

*(plp.)*

*(\*)*

45

*pp*

*p*

*rall. poco a poco* ----- *poco meno* *rall*

48

rall. poco a poco

poco meno

rall.

*pp lontano*

# XV. Lettre à Jacques Cartier

arrangement sur l'hymne national (*anthem*) canadien  
(musique de Calixa Lavallée)

Roland DYENS  
(2000)

Pour s'accorder :  
(to tune up)

*pp*

Andante poetico (♩ ca 76)  
còmodo

1 *mp* *pp* *(mp)*

5 *poco* *pp*

9 *con tenerezza* *poco* *mp* *pp*

13 *dolcissimo* *CII* *large* *cf. ossia* *rit. poco* *mf*

17 *a tempo* *CII* *en dehors* *p* *rit.*

21 *a tempo* *CII* *marziale* *poco pesante* *sfz* *pp sub. (poco metal.)*

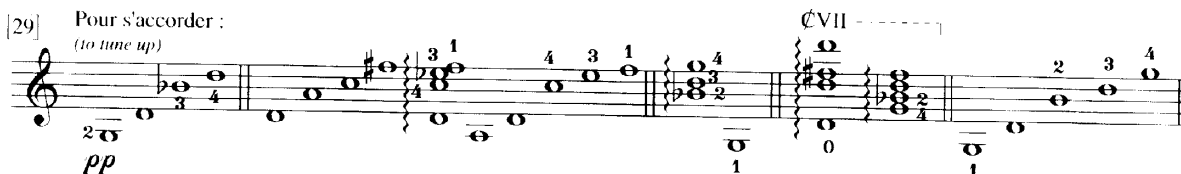
25 *còmodo* *allargando poco a poco* *soave* *rall. molto* *mf* *molto* *sfz* *mp dolce* *pp*

# XVI. Lettre à Isaac, Emilio et les autres

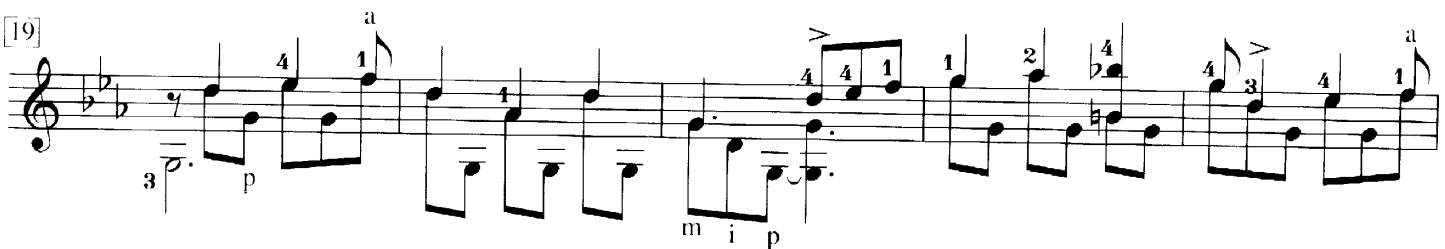
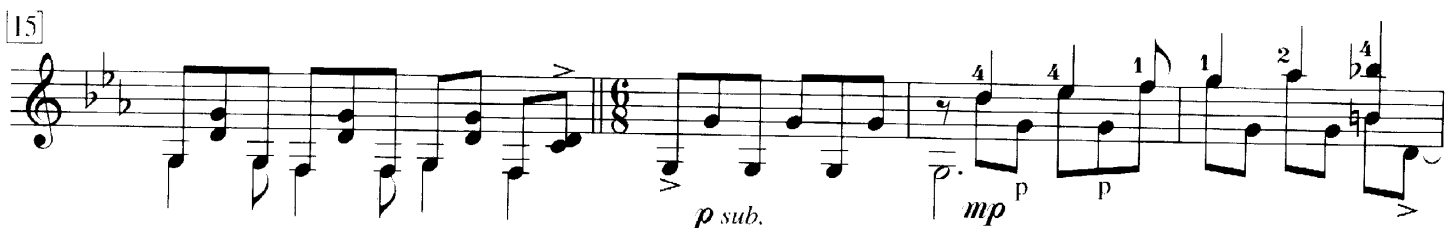
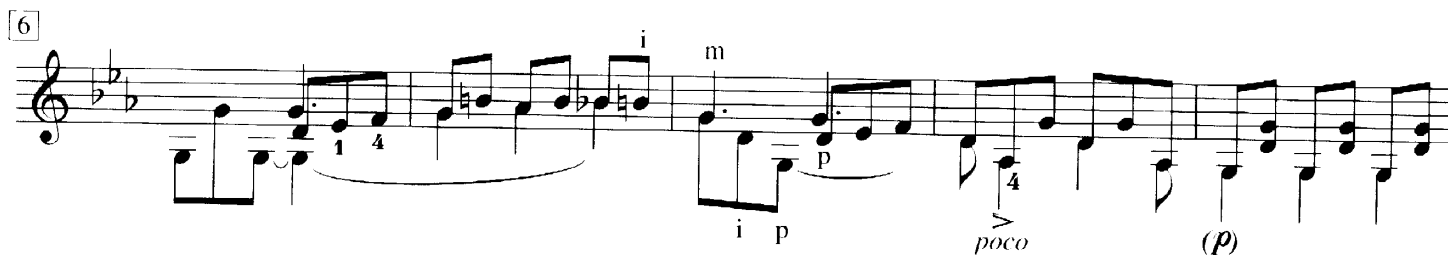
Roland DYENS

(2000)

[29] Pour s'accorder :  
(to tune up)



[1] Ritmico, non tanto veloce (♩. = 92)





allarg. poco a tempo

[29] *mp* *mf* *p* *p*

[32] *poco a*

[36] *poco allargando, pesante* *còmodo* *giocoso* *port.* *cantando* *p*

[40] *p*

[44] *mp* *p* *(sim.)* *(b)* *(++++)* *p*

[48] *i* *p* *m* *molto* *mf* *metallico*

[52] *a* *m* *i* *a* *m* *m* *i* *a* *m* *calmando (sim.)* *p* (touche / tastiera)

[56] *come prima* *pp*

60 *poco*

64 *m* *i* *p*

68 *pp* *mf*

71 *i* *m* *i* *più f*

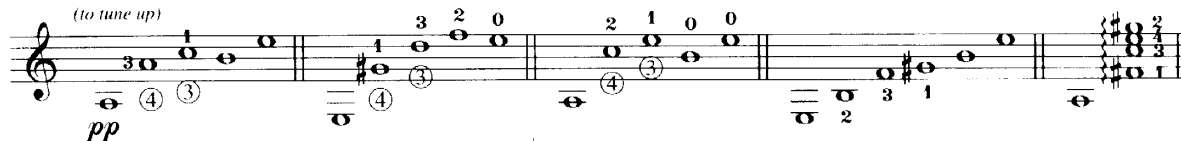
74 *deciso* *f* *sfz*

76 *pp* *mf* *f* *senz rall.* *gliss. breve* *lento* *2' ca*

## XVII. Lettre encore...

Roland DYENS

(2000)

Pour s'accorder :  
(to tune up)

Tempo moderato, " com balanço " (♩ = 92)

1 i m i (sim.) p m i a

3 (p) a m i (non arp.) (table / soundboard) a m i

6 (m) a m i (poco)

8 (p) CI

10 a f p sub.

12 a m i pp dolcissimo p

14 a m i

N.B. : tous les accords et notes piqués rencontrés au cours de cette Lettre le seront par le jeu des doigts de la main gauche, soulevés immédiatement après l'exécution de ces notes et accords /

N.B. : todos os acordes e notas picadas encontrados ao longo desta Letra serão executados pelo jogo dos dedos da mão esquerda, sendo imediatamente levantados após a execução destas notas e acordes /

[16] *(p)* *(+++++)*

[18] *mf*

[20] *p* *mp* *poco*

[22] *p sub.*

[25] *crescendo poco a poco ...* *mp* *ΦV* *ΦIV*

[28] *pp sub. crescendo poco a poco ...* *molto*

[31] *sub. pp umoristico (poco metal.)* *p*

[33] *mp* *lunga*

## XVIII. Lettre à la saudade

Roland DYENS

(2000)

Pour s'accorder :  
(to tune up)

*pp*

VII  
XII  
XII

Lentamente, con dolore (♩ = 66)

*p lontano*

*rit. poco comodo*

*a tempo*

*allargando poco a poco*

*rit. molto*

*a tempo, animando poco*

*port.*

*rit. poco breve*

*a tempo*

*allargando poco a poco*

*(plp.) mp*

*a tempo*

*(plp.) p*

*7*

*cantando molto*

*doloroso, rit. poco*

*a tempo*

*rit. poco*

*a tempo*

*rit. poco a poco*

*breve*

*CII*

*allargando poco a poco*

*rall. moltissimo*

*11*

*port. 4*

*lento*

*dolcissimo*

*p*

*poco*

*pp*

*e.h.<sup>1</sup>*

*plp.*

1. e.h. (extinction "halogène") : dès que l'accord est joué, poser la tranche de la main droite sur la gouttière du chevalet, à angle droit d'abord, veillant à n'éteindre aucune vibration; puis, lentement, refermer la main sur les six cordes jusqu'à l'extinction totale de l'accord /

## XIX. Lettre à Julia Florida

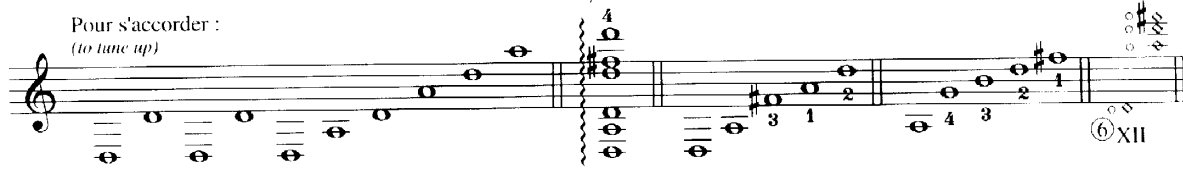
Roland DYENS

(2000)

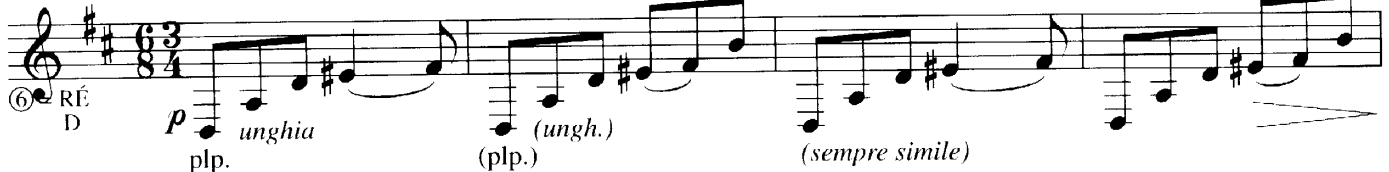
Pour s'accorder :  
(to tune up)

C#VII

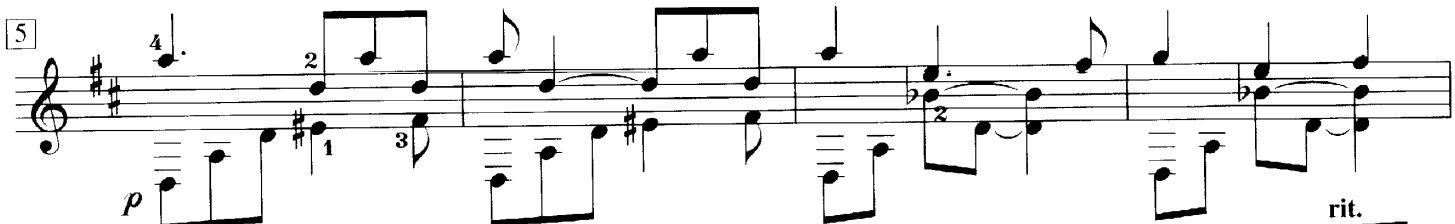
VII

*pp*1 **Tempo di barcarolle** (♩ = 56)

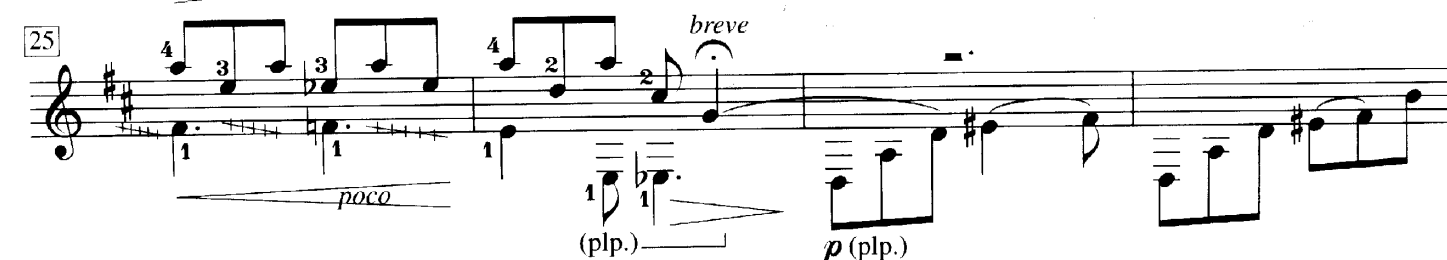
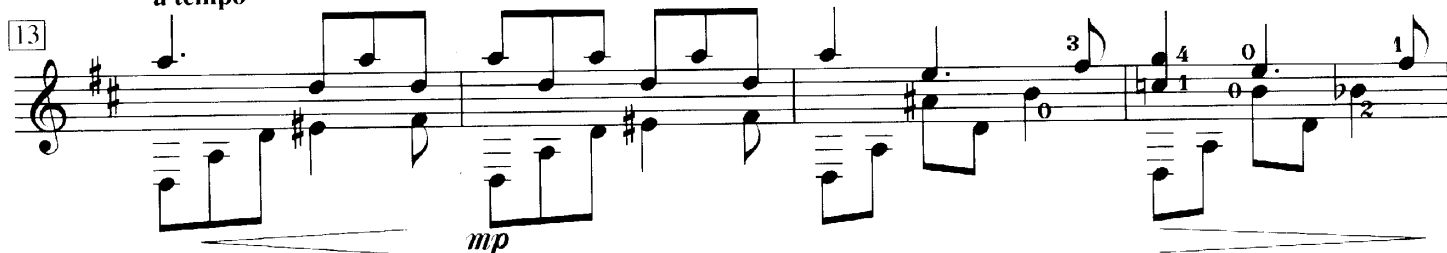
rit. poco



a tempo



a tempo



29

*pp* XII XIX rit. poco a tempo

33

37

rit. poco a poco a tempo *mp*

41

rit. poco a poco XIX (m.d./r.h.)

45

a tempo rit. poco XII (m.d.)

T.R. *p* CVII p i m a m p i a m (còmodo)

49

a tempo CII rit. *port.*

plp.

53

a tempo

*p* p i a m p i a m i

57

rit. poco a tempo CII

[illegible]

65 *rall. molto* *lunga* (p|p.) *come prima* *ppp*

[illegible]

77

rit. a tempo

*mf* *còmodo*

81

rall. poco a poco

*mp*

a tempo

*poco sfz*

85

*poco*

*p*

89

rall. poco a poco

pp

(m.d.)

plp.

env. 3'30



## XX. Lettre à Monsieur Messiaen

Roland DYENS

(2000)

Pour s'accorder :  
(to tune up)



Calme et intérieur (♩ = 56)

(calm, with inner feeling)



a tempo

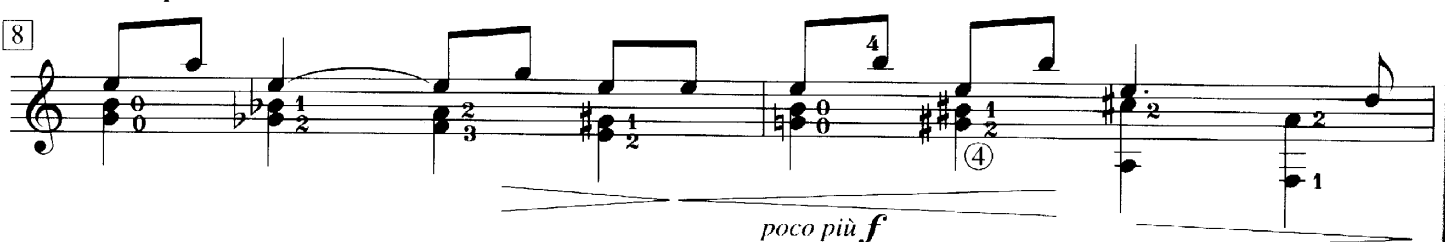


breve

a tempo



a tempo



rit. poco

a tempo, senza fretta (sans courir / without hurrying)



[16] *poco* (plp.)

[19] *mp* *pp sub.* *sempre staccato* (en piquant les notes) *poco* *poco* *allargando*

[22] *poco a poco ...* *lunga* ( $\approx 5$  sec.) *come prima* *ppp* *pp dolce* *poco*

[24] *rit. poco* *a tempo* *poco*

[26] *più f* *port.* *poco* *pp*

[28] *rall. poco a poco* *XII* *lunga* env. l'55 *gliss.* *pp* *mp* *pp* *quasi niente* (presque inaudible / almost no sound)

## HOMMAGE A VILLA-LOBOS

## 1. CLIMAZONIE

Roland DYENS

Vif ♩ = 126

*f*

*sfz*

*p i m p i m p i p i m p i m p i*

*f-pp sub.*

*n'accentuez que les notes indiquées et effleurez les autres*

*- tout léger sur les notes*

*p i m p i m p i p*

*p i p i*

*(comme un écho la 2<sup>e</sup> fois)*

*sfz sub.* *mp* *sfz sub.*

*mp*

*p* *i m* *p* *i m*

*p i m p i m p i* *ppp* *menaçant*

*distorsion progressive puis dégressive de la note*

de très loin

3

*a* *p i m*  
*sempre pp*

*rit. poco*

*breve* *i m p i a*  
*p* *pp sub.* *accelerando*  
*ff sub.* *groupes de notes rapide et non mesuré* *f phrasez lentement*

*breve* *i m p i a* *a*  
*accelerando*  
*sempre pp*

*pp* *ff* *accel.* *f* *gliss.* *(phrasez lentement)*

*breve* *i a p i m*  
*pp* *rit.* *f*

*f animé* *ff* *pp* *p* *(phrasez lentement et accélérez)* *ff*

*im i a* *im i m i a* *ppp*  
*ff* *pp* (8va)  
Harm. XII  
rit. poco

*breve*  
*pp sub.* *ff sub.* *accel.* *vers la touche* *f*  
12 8

*breve*  
*sempre pp accel.* 12 8

*pp* *accel* *ff* *f* *a tempo*  
6 5 3 gliss.

*breve* *pp* *rit.* *f*

*f animé* *p ff* *rit. molto*  
4 6

*ff* *pp sub.* (*faites des nuages*) *rall. molto* *longo*  
Harm. XII (8va)

# 2. DANSE CARACTÉRIELLE ET BACHIANINHA

5

♩ = 92

*pp* tempo di baião

*p* *p i m a p*

CVI

CIV

*sempre p*

*gliss.*

CI

*m p a p p m i p p p*

*f*

*rapprochez-vous progressivement du chealet*

*f*

*ff*

CVII CIV CII

Musical score for a piano piece, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is in G major and 2/4 time. The first staff is marked *p* and *f*. The second staff is marked *mp* and *cresc.*. The third staff is marked *ff* and *sfz*. The fourth staff is marked *f* and *gliss.*. The fifth staff is marked *p* and *f sub.*. The sixth staff is marked *pp sub.* and *f sub.*. The seventh staff is marked *pp sub.* and *f sub.*. The eighth staff is marked *pp sub.* and *f sub.*. The ninth staff is marked *pp sub.* and *f sub.*. The tenth staff is marked *pp sub.* and *f sub.*. The piece concludes with a *rit. molto* marking and a *très lyrique* instruction.



*p (eco)*

*mf*

*p sub.*

*rit.*

*mp*

*f*

*rit.*

*p délicatement*

*ff*

*p*

*mf*

*a tempo*

*p sub.*

*cédez*

*p*

*nostalgique (basses pulpées)*

*p i m*

*rit.*

*m : p*

*mi p*  
*(4) i a m*  
*(b) i*  
*ff*  
*p i*  
*p (-P sub.)*  
*a tempo*  
*f i p*  
*f sub.*  
*p sub.*  
*tamb.*  
*a tempo*  
*rit.*  
*Harm. XII*  
*Vif (8va)*  
*a tempo*  
*rit. molto*  
*percussion légère sur la table*  
*mf*  
*gliss.*  
*gliss.*  
*ff*  
*sfz*  
*rosace*  
*breve*  
*i m a i a m i*  
*a m i p i m*  
*Harm. 12 (8va)*  
*chevalet*  
*bien chanter les basses*  
*ma i a m*  
*Répéter jusqu'à pppp*  
*attacca*  
*perdez-vous sans ralentir*

# 3. ANDANTINOSTALGIE

9

♩ = 76

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is common time (C). The tempo is marked as 76 beats per minute (♩ = 76). The score consists of several systems of music, each with various musical notations and performance instructions.

- First System:** Starts with a treble clef and a key signature of two sharps. The music begins with a *mp* (mezzo-piano) dynamic. It features a series of eighth and sixteenth notes, with some measures containing fingerings (1, 2, 3, 4) and a repeat sign. A measure with a (2) above it indicates a second ending.
- Second System:** Continues the melodic line. It includes a measure with a (5) below it and a measure with a *gliss.* (glissando) marking.
- Third System:** Features a measure with a (5) below it and a measure with a (4) (3) > marking. A dashed line above the staff indicates a *BVII* chord. A measure with a (5) below it and an asterisk (\*) is also present.
- Fourth System:** Includes a measure with a (6) below it and a measure with a (2<sup>e</sup> fois *pp*) marking. A *BV* chord is indicated above the staff.
- Fifth System:** Continues the melodic line with various note values and rests.
- Sixth System:** Includes a measure with a (7) below it and a measure with a (1) (2) marking. A note with an asterisk (\*) is present.
- Seventh System:** Features a measure with a (1) (2) marking and a measure with a (1) (2) marking. A note with an asterisk (\*) is present.
- Eighth System:** Includes a measure with a (1) (2) marking and a measure with a (1) (2) marking. A note with an asterisk (\*) is present.
- Ninth System:** Features a measure with a (1) (2) marking and a measure with a (1) (2) marking. A note with an asterisk (\*) is present.
- Tenth System:** Includes a measure with a (1) (2) marking and a measure with a (1) (2) marking. A note with an asterisk (\*) is present.
- Eleventh System:** Features a measure with a (1) (2) marking and a measure with a (1) (2) marking. A note with an asterisk (\*) is present.
- Twelfth System:** Includes a measure with a (1) (2) marking and a measure with a (1) (2) marking. A note with an asterisk (\*) is present.
- Thirteenth System:** Features a measure with a (1) (2) marking and a measure with a (1) (2) marking. A note with an asterisk (\*) is present.
- Fourteenth System:** Includes a measure with a (1) (2) marking and a measure with a (1) (2) marking. A note with an asterisk (\*) is present.
- Fifteenth System:** Features a measure with a (1) (2) marking and a measure with a (1) (2) marking. A note with an asterisk (\*) is present.
- Sixteenth System:** Includes a measure with a (1) (2) marking and a measure with a (1) (2) marking. A note with an asterisk (\*) is present.
- Seventeenth System:** Features a measure with a (1) (2) marking and a measure with a (1) (2) marking. A note with an asterisk (\*) is present.
- Eighteenth System:** Includes a measure with a (1) (2) marking and a measure with a (1) (2) marking. A note with an asterisk (\*) is present.
- Nineteenth System:** Features a measure with a (1) (2) marking and a measure with a (1) (2) marking. A note with an asterisk (\*) is present.
- Twentieth System:** Includes a measure with a (1) (2) marking and a measure with a (1) (2) marking. A note with an asterisk (\*) is present.

Additional markings include *mp*, *pp*, *mf sub.*, *BVII*, *BV*, *CV*, *CH*, *CH*, and *gliss.*

Handwritten musical score for a piece, likely for a harp or similar instrument. The score is written on multiple staves, with various musical notations including notes, rests, and dynamic markings.

Key markings and annotations include:

- Harmonics:** Harm. 7 (8va), Harm. 12 (m.d.), Harm. 24 (8va).
- Tempo/Character:** *tendrement*, *pp a tempo*, *violent*, *de la rosace au chevalet*.
- Performance Instructions:** *chevalet*, *gliss.*, *rit.*, *p sub.*, *mf*, *f*, *ff*, *pp sub.*, *e dolce*, *(slap)*.
- Section Markers:** CH, CHII, CHIII, CHVII, CHV, CHVI, CHVII.
- Other:** *un.d.* (unaccompanied), *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), *pp* (pianissimo).

The score is divided into several systems, with some sections marked by dashed lines. The notation includes various fingerings (e.g., 1, 2, 3, 4) and articulation marks (e.g., accents, slurs).

# 4. TUHÛ

11

Allegro vivo ♩ = 126

3  
p i m p i m p  
pp  
f sub.

3  
pp sub.  
f sub.

3 3 6 i m i m  
mf  
sfz sub.

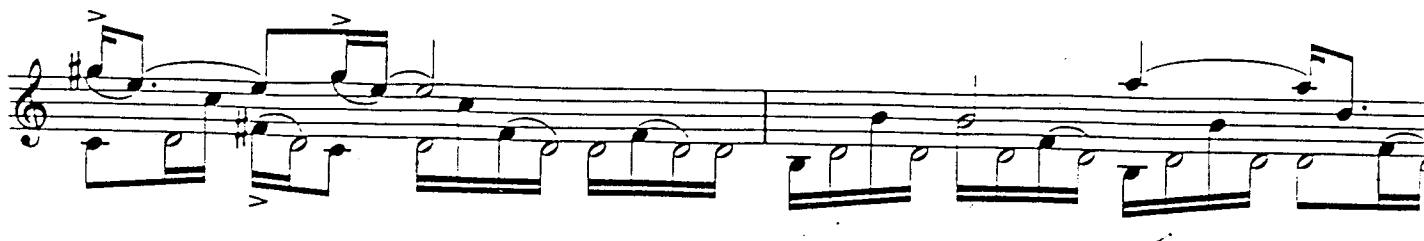
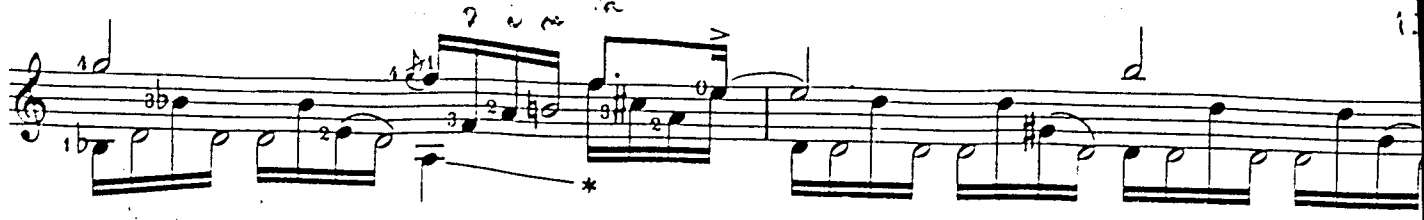
3 3 6  
mp  
sfz sub.

6  
sfz sub.  
p

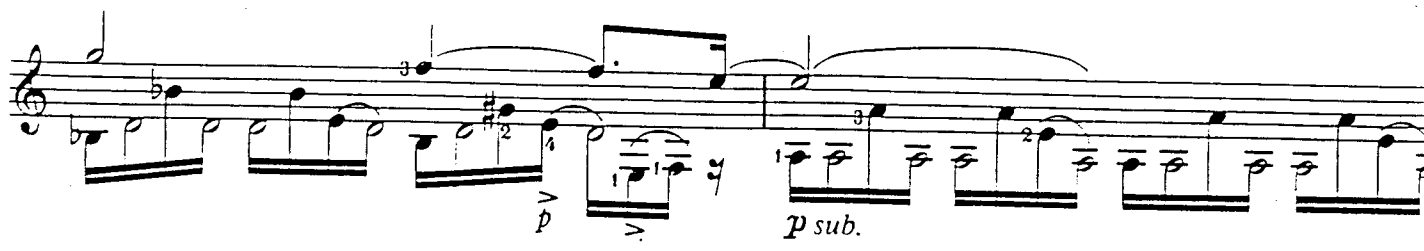
pp  
rit. poco  
mf le chant bien en dehors

i m p i p i p i p  
a a a a

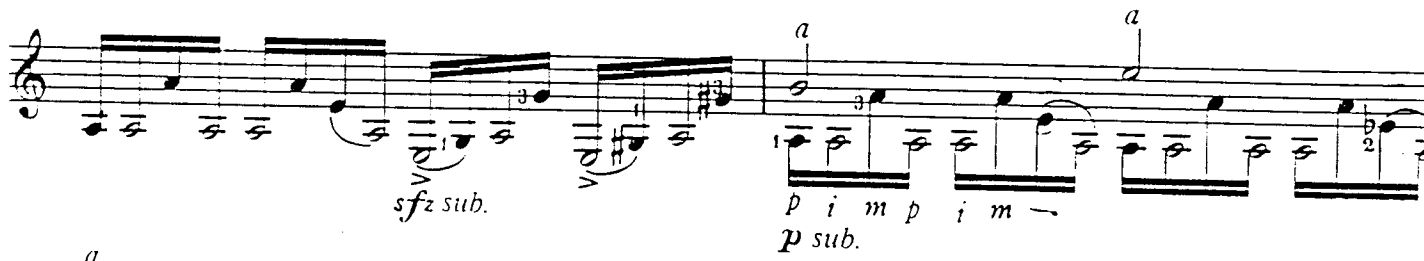
1. *sfz* *sub.*



*p* *sub.*



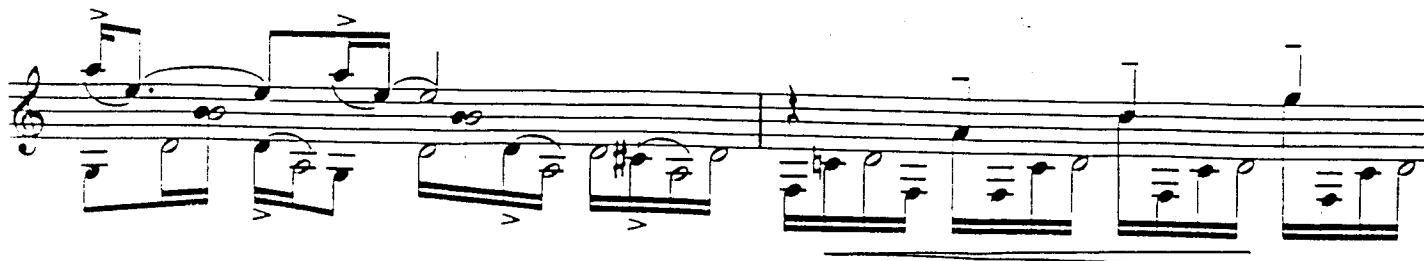
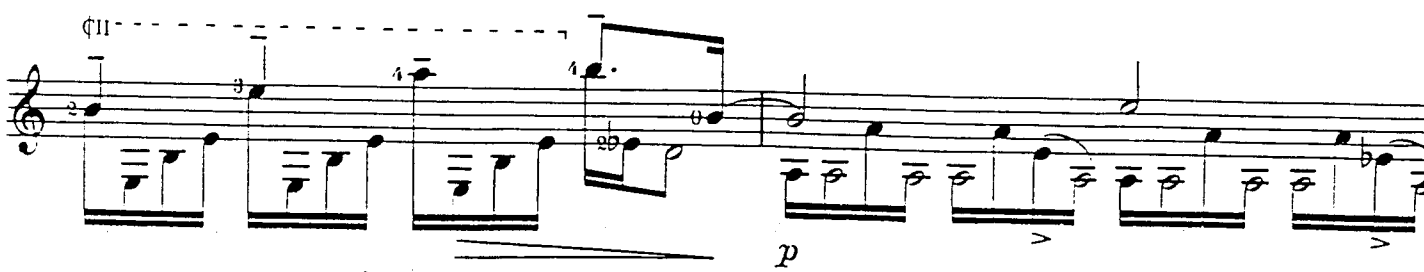
*a* *sfz sub.* *p i m p i m -* *p sub.*



*a* *i m a* *p* *cresc.*



*Φ11* *p*



*a* (5, 4) *gliss. lento* *m i m i*  
*p sub.* *p i m p i m p i* *p* *sfz sub.* *gliss.*

*p i m p i m*  
*p sub.* *sfz* *ff* *sempre ff* *sfz* *gliss.*

(3 fois *sempre cresc.*)  
*gliss.* *mf*

① et ③ naturel  
*p sub.* *ff* *m i a i* (m.g.) *gliss.*  
 ⑥ ⑤ ④ en pizzicato

baiss. la corde  
 d' $\frac{1}{2}$  ton et la  
 rehausser d'autant  
*gliss.*

H. XXIV  
 8va  
 (m.d.)  
 (nat.) *mf*

*ff* *mf*





# SONGE CAPRICORNE

Roland DYENS

⑤ = B  
Si

Libre comme une improvisation (poco metal.) (sim.) (son ord.)

*mf* *a m i p* *(mf)* *(molto regolare)*

poco allarg. C II a tempo (poco metal.)

*poco* *dolcissimo* *(mf)*

(poco metal.) poco allarg. a tempo molto vib.

(ord.) 8a ① ② ③ XXI VII VII

*mp* (chiaro, clair) (pont.)

(sim.) (vib.) Poco lento (♩ = ca. 60)

*p* (eco) *p* (dolce)

(molto legato)

(V) (III) *pp* *p sub.* (II)

*pp* (eco) poco *mp* *mf* (marcato) *ppp* *mp* *m m i i*

poco pesante rit. poco a tempo (legatissimo) C II

C II poco allarg. a tempo Animando poco allarg.

*p* *mf*



The musical score consists of eight staves of music in G major (one sharp). The notation includes various guitar-specific techniques such as sixteenth-note runs, triplets, and bends, along with dynamic markings and performance instructions.

**Staff 1:** Starts with a treble clef and a key signature of one sharp (F#). The first measure is marked with a  $\phi$  II and a triplet of eighth notes. The piece begins with a  $p$  (piano) dynamic.

**Staff 2:** Continues the melodic line with sixteenth-note patterns. A  $mp$  (mezzo-piano) dynamic is indicated.

**Staff 3:** Features more complex sixteenth-note runs. A  $più f$  (pizzicato forte) instruction is present. The staff ends with a (VII) marking.

**Staff 4:** Includes a  $\phi$  V marking and a  $mf$  (mezzo-forte) dynamic. A section marked *Subito animato* begins, featuring a  $p$  (piano) dynamic and a  $quasi p$  (quasi piano) marking.

**Staff 5:** Continues the *Subito animato* section with a  $molto$  marking. The dynamic shifts to  $mf$ .

**Staff 6:** Starts with a  $\phi$  VII marking. The piece becomes *dolcissimo e fluido* (very sweet and fluid), marked with  $pp$  (pianissimo). It then transitions to  $mf$ .

**Staff 7:** Includes performance instructions: *rit. pochiss. a tempo* (very little ritardando, at tempo), *allargando* (ritardando), and *rit. molto* (very ritardando). Dynamics include  $pp$ ,  $(mf)$ ,  $p$  (eco), and  $(mp)$ .

**Staff 8:** Starts with a  $\phi$  II marking. The piece returns to *a tempo (poco meno poi accel. poco)* (at tempo, then a little less tempo, then a little acceleration). Dynamics include  $pp$ ,  $più f$  (pizzicato forte),  $sub. (quasi metallico)$  (sustained, quasi metallic),  $mp$ , and  $dolce (sub.)$  (sweet, sustained).

**Staff 9:** Continues the piece with a  $quasi f$  (quasi forte, metallic) marking and a  $mf$  dynamic.

Musical score for "L'Espresso" by Maurice Strakosky, Op. 10, No. 1. The score is in G major and 4/4 time. It features a variety of musical textures and dynamics, including piano (p), forte (f), mezzo-forte (mf), and fortissimo (ff). The score is divided into measures with measure numbers 1 through 16. The piece concludes with a "rit. ancora" marking and a final measure marked "pp".

**Roland DYENS**

# VILLE D'AVRIL

**pour guitare solo**

Editions *Henry Lemoine*

24, rue Pigalle – 75009 Paris

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IMPRIMERIE GUYARD

IMPRIMERIE EN FRANCE

## PRÉFACE

Boris Vian, artiste aux multiples facettes – écrivain, poète, trompettiste de jazz, chanteur, compositeur et, accessoirement, iconoclaste et ingénieur – est né à Ville d'Avray en 1920 et y repose depuis sa disparition en 1959.

Fervent admirateur de Boris Vian et citoyen de Ville d'Avray moi-même depuis longtemps, il m'a semblé naturel de composer cette musique en hommage à ce génie français, simplement guidé par l'empreinte qu'il a toujours laissée en moi.

*Ville d'Avril\**, dans la présente version pour guitare solo, fut créée le 6 juin 1997 au "Colombier" à Ville d'Avray, près de Paris.

R.D.

\* La version pour quatuor ou ensemble de guitares, publiée chez le même éditeur, fut quant à elle créée le 30 août 1997 au Théâtre du Château de Martigny (Saône et Loire) par l'ensemble de mes stagiaires.

## PREFACE

*There are many sides to the artist Boris Vian, who was born in Ville d'Avray in 1920, and where he has buried in 1959. Not only was he a writer and poet, but also a jazz trumpeter, singer and composer – and, incidentally, an iconoclast and engineer.*

*For many years now I have been both a citizen of Ville d'Avray and an ardent admirer of Boris Vian, and so it seemed a natural step to compose this work in homage to a French man of genius, with nothing more to guide me than the impression he has always left on me.*

*This version of Ville d'Avril\* for solo guitar was first performed on 6 June 1997 at the "Colombier", Ville d'Avray, not far from Paris.*

R.D.

\* The version for guitar quartet or guitar ensemble, also published by Editions Henry Lemoine, was premiered on 30 August 1997 in the Théâtre du Château de Martigny in eastern France by all my summer school students.

## LEXIQUE

Les techniques généralement employées par le compositeur sont répertoriées ci-dessous avec les symboles graphiques correspondants que l'on peut rencontrer dans l'une ou l'autre de ses partitions. Cette liste, bien que n'étant pas exhaustive, prend en compte certaines techniques qui ne sont pas nécessaires pour la présente partition.

*p.*

Pouce : toujours joué en buté (sauf arpeggios).

*plp.*

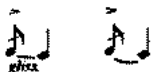
Pulpe.

*unghia*

Ongle.

*ded.*

Dedillo : aller-retour très rapide sur une ou plusieurs cordes avec l'index ou le majeur.



Appoggiatures : toujours très courtes, à exécuter sur le temps.



Observer strictement la durée de la note. Toute vibration de celle-ci doit s'interrompre précisément sous le signe indiqué. Cette opération s'effectuera avec l'ongle du pouce ou, beaucoup plus efficacement, avec toute la surface externe de ce même doigt.

(\*)

Rappel ou facultatif.



Distorsion de la note.



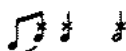
(de l'anglais "tapping"). Jouer les notes en les percutant sur la touche avec l'index de la main droite.



Jouer les cordes au niveau de la tête de la guitare avec l'index (ou le pouce) de la main droite.



Extinction progressive du son obtenue en posant le tranchant de la main droite sur la "gouttière" du chevalet, puis en la couchant très lentement sur les six cordes.



Notes jouées à la main gauche seule.



*pizz. Bartok* : Prendre et soulever la corde entre pouce et index puis la relâcher sèchement en la faisant claquer *fff*.



Conserver les notes posées le plus longtemps possible afin d'offrir une résonance maximale à l'arpège ou à la suite de notes.



Portamento : Port de voix dont la 2<sup>e</sup> note est réattaquée, contrairement au simple glissando.

NB : La note de départ et la note d'arrivée sont souvent jouées avec deux doigts de la main gauche différents (cf exemple) mais peuvent également l'être sur deux cordes différentes.

Liaison facultative.



Percussion sur la table avec la main droite, la main gauche ou les deux ensemble.

Effet obtenu par la percussion du poing fermé sur les cordes au niveau de la rosace.



Note posée mais non jouée ayant pour effet de stopper la résonance de la note précédente.

## EXPLANATION OF SIGNS

The techniques usually employed by the composer are listed below together with the corresponding graphic symbols used in their various scores. This list, though not exhaustive, includes some techniques that are not needed for the present score.

Should always play downstroke (*apoyando*), except for arpeggios.

Flesh.

Nail.

Rapid up and down strokes across one or more strings, using the index or middle finger.

Short acciaccaturas : to be played on the beat.

The duration of the note should be strictly observed, and its vibrations should come to a halt exactly under the sign shown. This can be done with the thumbnail or, more effectively, with the side of the whole thumb.

Recall or optional.

Distorted note.

Tap the strings with the right index finger.

Play the strings with the right hand index finger (or thumb) near the head of the guitar.

'Halogene' dampening : gradual dampening of the sound by placing the side of the right hand on the 'fore-edge' of the bridge and then laying it down very slowly on all six chords.

Notes played by the left hand only.

*Bartok pizz.* : pull the string with the thumb and index finger then release it abruptly, letting it slap *fff* against the fingerboard.

Hold down the notes for as long as possible so as to give maximum resonance to the arpeggio or sequence of notes.

Portamento : Here the slide should be audible but, unlike a glissando, the second note should be plucked with the right hand.

N.B. : the first and final notes of a portamento may be played by different fingers, or even on different strings (see ex.).

Tie ad lib.

Percussion on the sound board with the right or left hand, or both together.

Hit the strings over the soundhole with the closed fist.

Hold down the note but don't play it so as to damp the resonance of the previous note.

à Roger LÉVY

# VILLE D'AVRIL

HOMMAGE A BORIS VIAN

pour guitare solo

## I. L'Écume d'un jour . . .

Roland DYENS (1997)

Con calma, sempre lento e preciso  $\text{♩} = 54$

*pp de très loin*

*rit. poco*

*ff sub.*

*pp sub.*

*a Tempo*

*p dolce, sempre lento*

*poco*

*gliss.*

*rit. poco a Tempo*

*pocomodo*

*allargando poco*

*gliss.*

*a Tempo*

*(norm.)*

*(pont) (p)*

*(m.d.)*



progressiez insensiblement sur la longueur de la corde, vers la gauche et toujours avec le même doigt .....  
play further and further on all the length of the string towards the head of the guitar, always with the same finger .....

24 *lunga (c. 4")*  
*disparaissez peu à peu .....* *(niente)*  
*pp*  
*durata = 1'40"*

## II. En avant la zizique!

**Molto vivo e con spirito** ♩ = 163

*ff sub.*  
*sempre pizz. (col p)*

*sempre f*

*(perc. table)*  
\* couper toute résonance avec la main gauche

*gliss. poco e rapido*  
*jazzando f*

*i m i m*  
*nat. 2 2 2 2*  
*pizz. (m.g.)*

*(\*) pizz.*  
*(\*)* *p* *(\*)* *f* *(\*)* *p*

*23* *f* *ff* *meno f*

*poco sempre*  
*poco* *p umoristico*

*33* *pizz. alla Bartók* *pizz.*  
*violento sub.* *p sub.* *ff* *p sub.*

\* damp the resonance with the left hand.

*Subito meno*  $\text{♩} = 113$  *Tempo I*  $\text{♩} = 163$

39 *ff* *p sub.*

44 *sf* *(perc. table)* *ff deciso* *p sub.* *f sub.*

$\text{♩} = \text{♩}$  *sempre pp*

49 *mf* *(pulpe)* *(norm.)*

52 *pp sub.* *pp*

*mf* *sf pp* *sub. sub.* *sf* *sub.*

55 *poco* *(pp)* *poco a poco*

56 *(pp)*

*f* *pp sub.* *moll.* *mf*

61 *pp sub.* *mf* *pp sub.*

64 *(pp)* *p*

67 *(pp)* *(h)*

70 *pp sub.* *molto* *più f* *sempre pp* *f* *pont.* *sempre pp* *f* *poco sempre*

73 *mf* *simile* *f* *(pont.)* *(pp)* *(poco)* *Poco ironico* *mp (de loin)* *poco*

76 *mp* *poco* *poco a poco* *molto marcato*

78 *pp sub.* *f* *pp sub.* *gliss. secco* *mp dolce (\*)* *poco* *port.*

81 *gliss. rapido* *dolce* *comodo*

84 *progressiez vers le chevale* *mf* *simile* *mf* *poco vib.* *dolce* *pp (pulpe)*

87 *(\*)* *mp* *mf* *rit. pochiss.* *più f*

90 *mp* *sempre pp (pulpe)* *unghia* *(pulpe)* *port.* *port.*

94 *(unghia)* *rall.* *(pulpe)* *morendo*

\* éteindre la résonance du mi à vide avec l'annulaire de la main droite (mesures 79, 81 etc.).  
 damp the resonance of the open E string with the ring finger of the right hand (measures 79, 81 etc.).



124 *mp* *poco* *mp* *poco a poco, poi molto*

126 *f* *pp sub.* *gliss. secco*

128 *mp* *port.*

131 *gliss.* *gliss.* *mf* *(verso il ponticello)*

134 *(poca vib.)* *dolce* *pp (pulpe)* *mp*

137 *mf* *còmodo* *più* *f*

140 *mp* *pp (pulpe)* *(unghia)* *(pulpe)* *port.* *port.*

143 *(pulpe)* *perd.* *pp soave* *p* *(mini-cadenza)*

145 *(A = A)* *poco string.* *port.* *rit.* *poco vib. XVI (m.d.)* *libero* *rit.* *poco*

**Come prima**  $\text{♩} = 54$

149 **XIX** (m.d.) 0 **XII** *pp calmato* *rit. poco* *perd.* *pp* (touche-tastiera)

**a Tempo**  
(extrait de la chanson de Boris VIAN : "Le Déserteur")  
152 *(comme un secret)* *pp* (lontano)

155 *rit. poco* *a Tempo* *poco a poco* *poco più f., sempre dolcissimo e malinconico*

157 *port.* *pp* **XIV** (m.d.) ②

**Più lento** **a Tempo**  
160 **XII** **XIV** **XIII** *pp* *part.*

163 *(V)* *(eco)* *allarg. poco* *comodo* *poco metal.* *progressiez vers la touche*

166 *(m.d.)* *lentement* *rit. molto* *a Tempo* *ppp* *pp* *pp dolciss.* *arp. lento* *la main droite rejoint très progressivement la main gauche ...*

169 *pp sur la touche*

*niente*

# El Choclo

(Tango)

Angel VILLOLDO

arrang<sup>t</sup> : Roland Dyens

Tempo giusto ♩ = 126

*Con spirito, sempre*

⑥ = D

1

4 0 3 0

pp sub.

ff secco

f

pp sub.

f

pp sub.

sfz

gliss.

molto sfz

5

2 0 4

(pp sub.)

(pp sub.)

(pp sub.)

f

rit. poco

a piacere

port. lento

p sub.

pizz.

9

a tempo

a m i

gliss.

dolce

plp.

poco

port.

① comodo

a m i

gliss.

p

sub.

11

2 4 2 4

port.

sfz molto

mf

gliss.

(plp.)

13

gliss.

poco

mf

port.

gliss. lento

(pp)

f sub. (metal.)

p sub.

15

4 3 m

port.

gliss. lento

(pp)

gliss.

plp.

pp

rit. poco

17 *a tempo* *poco* *(còmodo)* *a m i*  
*gliss.* *port.* *con tenerezza* *(plp.)* *p* *f sub.*

19 *mf* *sfz molto* *port.* *mp gliss.* *(plp.)*

21 *gliss.* *port.* *rit. pochis.* *CIII* *p sub.* *f sub. (metal.)*

23 *port.* *gliss. lento* *(pp)* *a piacere* *mp* *pp*

25 *Giocoso* *f sub.* *CI* *CIII* *mf* *metal.*

27 *energico* *più dolce* *ff* *p sub. metal. (irónico)* *(ord.)* *poco a poco* *pp (plp.) sub.*

29 *(nat.)* *pizz.* *f molto marcato* *gliss.* *mf* *pp*

31 *(più dolce)* *a piacere* *esitando poco* *CII* *ff* *p (metal.)* *(ord.)* *(T.R.)* *mn orazioso*



14

a tempo

(nat.)

còmodo

33

p con spirito

sub. f pizz. mp (umoristico)

poco

35

con tenerezza

p

presto

mp

plp.

(unghia)

f sub.

mf

37

(nat.)

(pizz.)

f sub.

poco

39

p

mp

gliss.

rit. molto gliss. lentissimo

esitando

pp

Come prima, con più nostalgia

(còmodo)

gliss.

gliss. dolce

poco

f sub.

43

(C V)

molto espress.

port.

sfz molto

quasi f

gliss.

p

gliss.

(plp.)

45

(C V)

port.

rit.

C III

mp dolce

sfz (metal.)

a tempo

(rit.)

(còmodo)

gliss. lento

pp

gliss.

47

49 *sub. f* *gliss.* *CI* *CIII*

51 *ff* *(metal.)* *p sub.* *(ord.)* *(più dolce)* *(T.R.)* *(plp.)* *mf* *pp* *gliss.*

53 *(nat.)* *pizz.* *fff sub.* *caricaturez (faites claquer les basses) \** *gliss.* *sfz* *lunga*

55 *nat.* *(ff)* *(molto metal.)* *(p sub.)* *mf* *(ord.)* *(T.R.)* *(plp.)* *gliss.* *lento* *con fantasia* *vib. molto*

57 *pp* *pizz.* *mp* *(nat.)* *(CII)* *(CII)*

59 *p* *prestissimo* *3 (#)* *(b)* *CII* *CII* *con allegria* *f* *f sempre* *(unghia)* *(plp.)*

61 *pizz.* *(nat.)* *ff* *lunga* *a tempo* *gliss.* *CV* *IV* *III* *dedillo*

63 *CII* *port.* *f* *fff* *pp sub.* *secco* *gliss.* *(\*)* *CVII* *Fine* *(plp.)* *fff*

22 *mf* *p sub.* *molto* *p dolce* m.d./r.h. XII XII

26 *gliss.* *gliss.* ④ ③ ④ ④ ⑤

30 *mf* *gliss. lento* *fluido* *mp* p m i p m i

34 *gliss. lento* (XIX) (XII)°

38 (CV) CVII ⑥

42 (mf) (pp) (mf)

46 (mf) (pp) (mf)

50 *poco metal.*

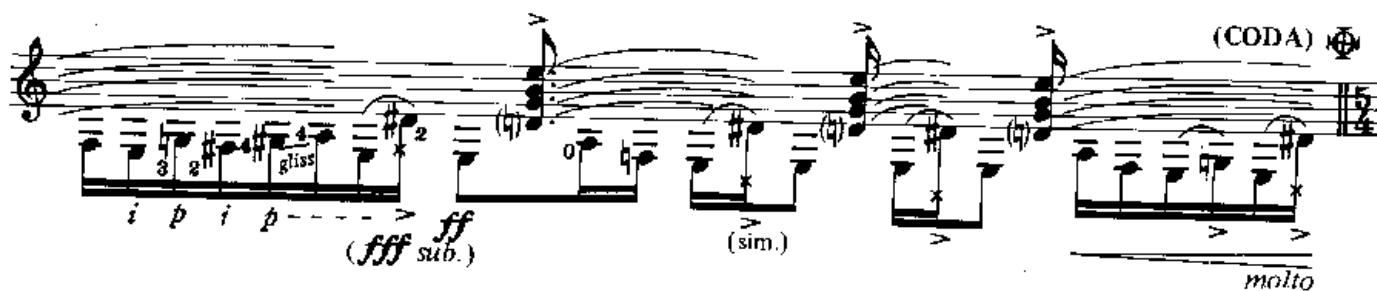
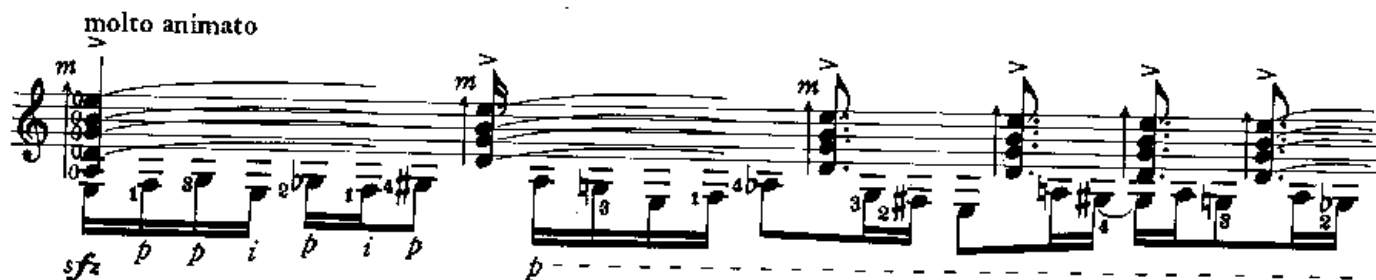
# HOMMAGE A FRANK ZAPPA

(♩ *sempre* = ♩)

Con Fuoco (♩ ≈ 92)

(i. m et a ad lib.)

Roland DYENS



*furioso*

H. XII H. VII

*sfz*

*f*

*meno f*

*mf*

*allargando*

(molto metal.) (arp.)

*a tempo*

*mf*

*mp*

*mf*

(XII) (VII)

*f sub.*

(*mf*)

*molto*

XXIV ① XIX

*mf*

*molto sfz*

(*ff* (energico))

*furioso*

H. XII II. VII

*sfz*

*f*

*meno f*

*allargando*

(molto metal.) (arp.)

*mf*

*a tempo*

*mf* *mp* *mf*

(XII) (VII)

*f sub.*

(*mf*)

*molto*

XXIV ① XIX

*mf*

*molto sfz*

(*mf*)

*ff (energico)*

The musical score consists of six systems of staves. The notation includes various dynamic markings such as *sfz*, *fff*, *ff sub.*, *mp*, *f*, *p sub.*, *molto*, *mf*, and *sfz*. There are also performance instructions like *sempre* and *poco a poco*. The piece concludes with a double bar line and the number 16.

X de la page 4 à la fin de la page 5, le  
 16 chiffre de la mesure, sans cesse  
 changeant, n'a que peu d'importance. Il  
 faudra simplement considérer les barres  
 de mesure comme des repères d'une  
 séquence à la suivante et jouer au même  
 tempo les successions de doubles croches.

X from page 4 to half page 5, the number  
 16 of beat in each bar, which is unceasingly  
 variable, is of little importance.  
 Bar lines shall be considered as reference  
 marks from sequence to sequence and the  
 successions of semiquavers shall be played  
 at the same tempo.

(*musical notation*) *ff* (sim.)

*gliss. lentissimo* *sfz* *p* (pochis.) *sempre (>\*)*

*deciso* *mp* *pp* *mf sub.* *mp* *p* *pp* *mf sub.*

*p* *p* *più f* *III*

*sonoro* *p* *perdendosi*

(poser le pouce sur (5) au moment des liaisons)

*souplement* *pp* *poco sfz* *p* *rit. pochis.*



*a tempo*

*mf* (poco) *ff sub.*

*p sub.* (mf)

CR

*dolcissimo* *mp*

ΦII

*poco a poco* *f*

*gliss.* *meno f* *sfz*

*f* *sfz* *sfz* *sfz*

*gliss.* *gliss.*

*f* *dolce* *mf* *p sub.* *poco* *f sub.*

\* page 11

*a tempo*

*mf* (poco) *ff sub.*

*p sub.* (mf)

CR

ΦII

*dolcissimo* *mp*

ΦII

ΦV

*poco a poco* *f*

*p* *p* *meno f* *sfz*

*gliss.*

*f* *sfz* *sfz* *sfz* *sfz*

*i m a m* *sfz* *sfz* *sfz* *sfz* *sfz*

ΦIV

ΦII

*dolce* *f* *mf* *p sub.* *poco* *f sub.*

*gliss.* *gliss.*

\* page 11

rit. pochissimo  
a tempo

*mf*

*ff sub.*

*mf*

*p sub.*

*f sub.*

*p sub.*

*f sub.*

*molto pesante*

*a tempo con spirito*

*p*

*dolce sub. (mp)*

rit.

*pp sub.*

*poco*

*Giocosu*

*CIX*

*f sub.*

*sfz*

*vib.*

*mp*

*f sub.*

*q IV*

*f sub.*

*vib.*

*(mp)*

CVII *port.* *mf* (\*) *p sub. (eco)* *sfz* *sfz* *sfz*

CV *sfz* *dolce sub. (p)*

CIII *molto rit.* *a tempo* CIX *(vib.)* *(mp)* *f* *sfz* *p* *sfz*

CVII *port.* *mf* *f sub.* CIX *moltissimo* *sfz*

CVII *port.* *mf* *III* *II* *allargando poco a poco* *II*

H.XII *rit. molto* *pp* *Poco meno (♩. = 80)* *Calmato* *p* *i* *m* *a* *a* *m* *i* *m* *(\*)* *cf. ossia* *(breve)* *p (sul tasto)*

*progressiez vers le pont.* *a tempo con leggerezza* *rit. pochis.* *mp (norm.)* *♩1*

ossia:

The musical score consists of seven staves of music, primarily in treble clef with a key signature of one flat (B-flat). The notation includes various musical elements such as slurs, ties, and dynamic markings.

**Staff 1:** Features a melodic line with slurs and ties. Dynamics include *poco* and *p*. The tempo marking *molto legato* is present at the beginning.

**Staff 2:** Includes a tempo change from *rit.* to *a tempo*. Dynamics include *mp* and *p*. The marking *(poco)* is used for a section.

**Staff 3:** Continues the melodic development with slurs and ties. Dynamics include *mp* and *p*.

**Staff 4:** Features a tempo change from *rit.* to *a tempo*. Dynamics include *pp* and *mp*. The marking *clair obscur* is present.

**Staff 5:** Includes a tempo change from *rit. molto* to *a tempo*. Dynamics include *p* and *mp*. The marking *(poco)* is used.

**Staff 6:** Features a tempo change from *rit. poco* to *a tempo*. Dynamics include *mp* and *p*. The marking *(poco)* is used.

**Staff 7:** Includes a tempo change from *poco più f* to *a tempo*. Dynamics include *poco*, *f*, *mf*, and *p*. The marking *(poco)* is used.

The score is marked with various dynamics including *poco*, *p*, *mp*, *pp*, *f*, and *mf*. Tempo markings include *molto legato*, *rit.*, *a tempo*, *rit. molto*, *rit. poco*, and *poco più f*. The marking *clair obscur* is also present.

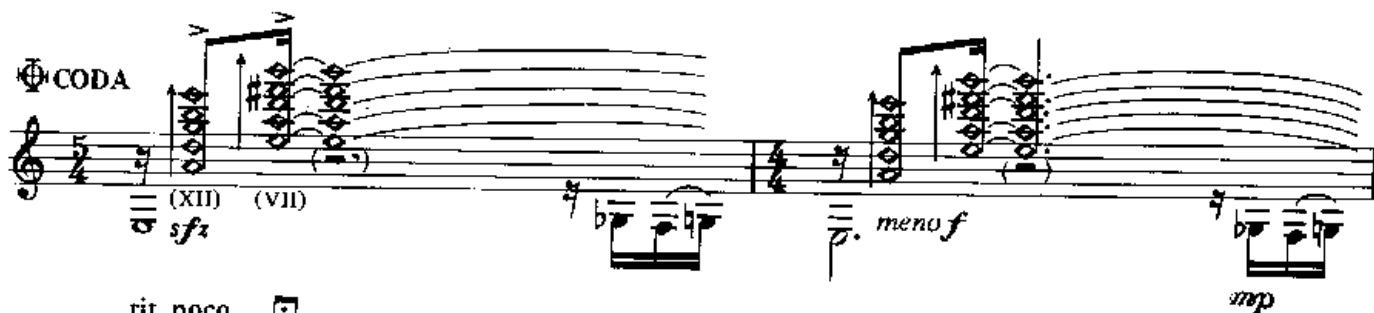
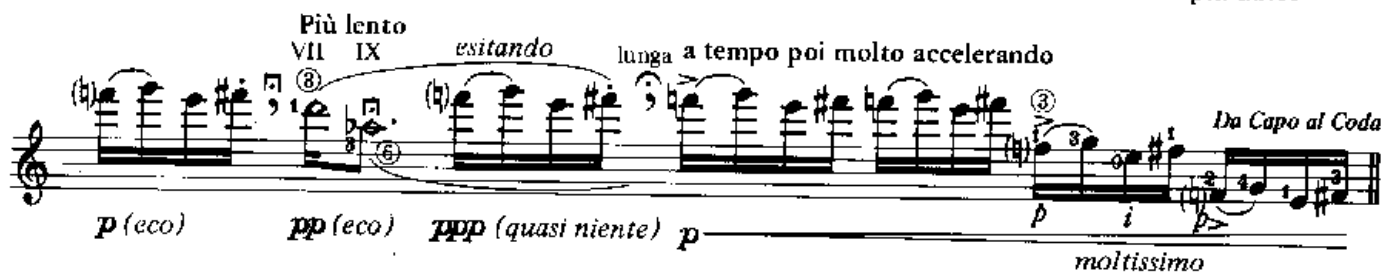
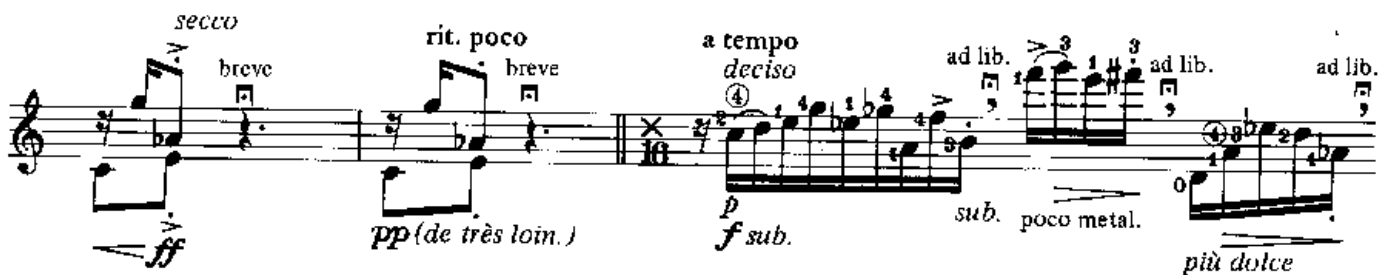
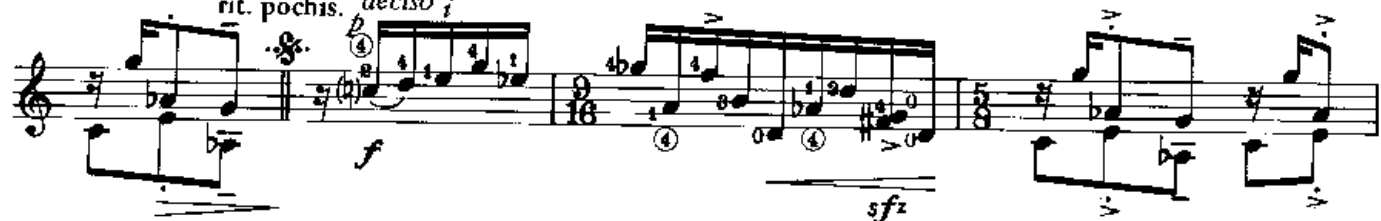
Musical score page 10, featuring multiple staves of music with various dynamics and performance instructions.

Dynamics and performance markings include:

- (f)*, *(mf)*, *p* (*eco*), *p* (*laissez toutes les résonances*), *più f*, *p*, *pesante*, *f*, *sfz*, *molto*, *pp*, *ppp*, *più f*, *p*, *molto deciso*, *mf*.
- Tempo and articulation markings: *rit. molto*, *a tempo*, *(sempre molto legato)*, *poco allarg.*, *rit. poco*, *allarg. molto*, *rit. pochis.*, *poco più lento poi accelerando poco a poco*, *allarg. poco a poco*, *Tempo I° subito*.
- Other markings: *8a*, *XVII*, *XIX*, *XV*, *XIV*, *lunga*, *11*, *12*, *13*, *14*, *15*, *16*, *17*, *18*, *19*, *20*, *21*, *22*, *23*, *24*, *25*, *26*, *27*, *28*, *29*, *30*, *31*, *32*, *33*, *34*, *35*, *36*, *37*, *38*, *39*, *40*, *41*, *42*, *43*, *44*, *45*, *46*, *47*, *48*, *49*, *50*, *51*, *52*, *53*, *54*, *55*, *56*, *57*, *58*, *59*, *60*, *61*, *62*, *63*, *64*, *65*, *66*, *67*, *68*, *69*, *70*, *71*, *72*, *73*, *74*, *75*, *76*, *77*, *78*, *79*, *80*, *81*, *82*, *83*, *84*, *85*, *86*, *87*, *88*, *89*, *90*, *91*, *92*, *93*, *94*, *95*, *96*, *97*, *98*, *99*, *100*.

The page concludes with the number 26 186 H.L.

reprendre de 8 à 8 puis suivre  
rit. pochis. deciso i



a Leonard BERENSTEIN et Leo BROUWER

# L.B. STORY

ROLAND DYENS

\*1956

The musical score is written for guitar in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of six systems of music, each with specific dynamics and performance markings.

**System 1:** Starts with a dynamic of *f* (forte). It includes a *poco* (poco) marking and a *meno f* (eco) marking.

**System 2:** Includes a performance instruction: *(poser le pouce sur ⑤)* (place the thumb on ⑤). It also features a *meno f* (eco) marking.

**System 3:** Includes a *pp sub.* (pianissimo) marking.

**System 4:** Includes a *f* (forte) marking, a *mf* (mezzo-forte) marking, and a *dolce* marking. Performance instructions include *vers la touche* (towards the fingerboard) and *vers le chevalet* (towards the bridge).

**System 5:** Includes a *p sub.* (pianissimo) marking, a *mf* (mezzo-forte) marking, and a *dolce* marking.

**System 6:** Includes a *p* (piano) marking, a *mf* (mezzo-forte) marking, and a *p* (piano) marking.



The first system of the musical score for 'The Little Boat' is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a common time signature (C). The first measure is marked with a forte 'f' dynamic and a mezzo-forte 'm' dynamic. The melody consists of eighth and sixteenth notes, with some measures containing triplets. The system ends with a repeat sign. Below the staff, there are fingerings (1, 2, 0, 2, 1, 2, 1) and breath marks (p, p, p, p) indicating phrasing and dynamics.

19

*pp sub.*

*f*

(vers le pont)

21

(poco)

*mf*

(vers la touch)

(pulpe)

VII VII VII

sempre  $\text{♩} = \text{♩} = \text{♩}$ . CIII

rag.

16

*f sub. p sub. sfz p sub. p*

*p i p i p i m i m*

[illegible][illegible]

The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a measure number of 35. The melody features eighth and sixteenth notes, with some measures containing triplets. There are dynamic markings of *pp* (pianissimo) and *p* (piano), and a *molto* marking at the end. The lower staff is in bass clef and contains a bass line with notes, rests, and some markings like 'x' and '3'. The system concludes with a double bar line.

The first system of the musical score for 'The Song of the Lark' is shown. It features a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure is marked with a forte dynamic (*ff*) and a breath mark (*>*). The second measure is marked with a piano dynamic (*pp*) and a breath mark (*sub.*). The third measure is marked with a mezzo-forte dynamic (*mp*) and a breath mark (*sub.*). The fourth measure is marked with a forte dynamic (*f*) and a breath mark (*sub.*). The fifth measure is marked with a mezzo-forte dynamic (*mp*) and a breath mark (*sub.*). The sixth measure is marked with a forte dynamic (*f*) and a breath mark (*sub.*). The seventh measure is marked with a mezzo-forte dynamic (*mp*) and a breath mark (*sub.*). The eighth measure is marked with a forte dynamic (*f*) and a breath mark (*sub.*). The ninth measure is marked with a mezzo-forte dynamic (*mp*) and a breath mark (*sub.*). The tenth measure is marked with a forte dynamic (*f*) and a breath mark (*sub.*). The system ends with a double bar line.

40 *pp sub.* *sfz* *pp sub.* *molto* *ff* *f* C III

Animato 43 *mf* *f*

45 *piu f*

47 *m* *Calmando* (senza arp. e molto precioso) (norm.) *ff* *mp sub.* *mf marcato* *molto* (poco)

50 *mf* *3*

53 *sempre* *sfz p sub.* *f mp sub.*

55 *mf* *p sub.* *molto* *secco (\*)* (stopper toute resonance avec la main droite)

58 *breve* *con spirito rit. pochis.* *pp* (poco metal.) *poco vib* *a tempo* *f sub.* *sfz* (*umoristico*) perc. (table ou eclisse)

61 *p* *Come prima* *f* *sfz* *sempre f*

63

65

67 *pp sub.* *f* *pont*

69 *mf* (poco) *mf* (pulpe) *XII VII* *a* *i*

72 *f* *p sub.* *ff sub.* *m* *p mf* *p dolce*

(à Jean-Yves NEVEUX)

Durée: 14' 11"

# LIBRA SONATINE

## Ⓐ INDIA

Allegretto  $\text{♩} \approx 132$

à la reprise (après la mesure  $\frac{4}{4}$ , 4<sup>e</sup> portée), jouer ces deux mesures sans reprise.

Roland DYENS

The musical score is written for guitar on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' with a metronome indication of approximately 132 beats per minute. The score is divided into several systems, each containing multiple measures of music. Fingerings are indicated by numbers 1-4 above or below notes. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), *pp* (pianissimo), *f* (forte), and *ff* (fortissimo). Performance instructions include 'laissez glisser l'index sur 2<sup>e</sup> et 3<sup>e</sup>)', 'se rapprocher du chevalet' (move closer to the bridge), 'jouer avec l'ongle et laisser les sons se mélanger' (play with the nail and let the sounds mix), 'respirez' (breathe), 'attaquez' (attack), 'e secco subito' (dry suddenly), 'sans arpéger les trois premiers accords' (without arpeggiating the first three chords), and 'crescendo poco a poco' (crescendo little by little). The score includes various musical notations such as slurs, ties, and repeat signs. The piece concludes with a final measure marked with a double bar line.

CH— CH— BH—

**ff** et rythmique comme un tango;  
bien maintenir la partie supérieure en dehors

CVII— CV—

cultivez les dissonances  
Meno mosso ♩ = 92 ( ♩ )

rit. poco  
relâchez la tension petit à petit.

♯1— accord égal et régulier **mp**

pouce pulpe **mf**

(♯1) légères mes accords

rit. poco

pouce onglé **mf**

interrogatif  
♯1—

**p sub.**

( ♩ = ♩ )

Swinguez ♩ = 108  
(percussion légère)

**ff** e accelerando

*p i p m i a*

**mp** continuer avec maintenant présent le  
rythme précédent

Z = dissonance de la corde

*chant en dehors*

*mf*  
2<sup>e</sup> fois. *p*

*sfz sub.*

plus rien sous le fa

*mf*

*a* rapprochez vous du chevalet

*f* les sons se mêlagent

2<sup>e</sup> fois. *p*

*sfz sub.*

*mf fluide*

*f* comme une danse

*f*

*fz*

CVI

CIX — CVII

CV

*m i ou p*

*mf*

*f sub.*

*ff*

*p*

*très rythmique et en dehors*

*de plus en plus pesant en direction du chevalet*

*dedillo (aller-retour très rapide avec le majeur)*

*arp. lento*

*longo*

*rit molto*

*si l'on veut*

*passer du majeur au do en approchant progressivement de la corde pour de la corde*

*2e 3e 4e 5e*



A peine plus lent qu'au début, rejoignez peu à peu le tempo initial

*pp* comme un souvenir

chevalet touche

*rit. poco*

1. *mp* *rit. poco*

2. *mf*

*rit.* *f* *rit. molto* *sfz* sub. e secco

attachez

*a tempo* *mf*

*rit. poco*

*etc.*

la main droite se rapproche de la main gauche, la musique s'étend progressivement.

**♩ LARGO**

## 2<sup>ème</sup> Mouvement

54

*ff* *P sub.* *dolce* *e poco rit.* basses pulpées (comme une contrebasse)

déchirez le silence qui précède (a. v. p.)

progressivement vers le chevalet *poco rit.* progress. vers la rosace

accords très larges *pp sub.* *très léger et fluide*

comme une lente ballade jazz

*pp sub.* *sfz* *apaisant rit.* *fin et p sub.* (d'un autre monde)

faites un peu attendre l'accord

♯II  
métallique  
H. VII. ♯II CH  
ff majestueux  
1. 2. Da Capo  
rit.  
CODA  
♯II  
encore plus lent.  
♯I-  
brève  
au chevalet  
arp. lento  
rit. molto  
p  
rit.

# © FUOCO

## 3<sup>ème</sup> Mouvement

Vite et rythmique  $\approx 66$

p i m  
f  
trébuchant  
P sub.  
f  
C VII  
3 2 0 1 2 3 0 3 2 0  
(bien éteindre les mi graves)

4 3 conclusif

*mp*

*mf*

*p* *p* *p* *p* *i* *m* *a*

*p* sub. et égal

*fp*

crescendo

poco

**FINALE**

1. *p sub. e*

hausser la note par effet de distortion

*mp*

Tempo toujours très soutenu (aucun vibrato)

*mf* chant très en dehors

*p sub.*

The musical score is written for piano and voice. The piano part is in G major, 2/4 time, and consists of several systems of chords and arpeggiated figures. The vocal part is in G major, 2/4 time, and includes lyrics in French. The score includes various performance instructions such as *f*, *ff*, *p sub.*, *gliss*, *mi a*, *mi a*, *très rythmique*, *accompagne ment léger*, *chant en dehors*, and *bien marquer les accents*.

*f*

*gliss*

*mi a*

*mi a*

*très rythmique*

*accompagne ment léger*

*chant en dehors*

*bien marquer les accents*

*ff*

*p sub.*

p *fougueux* p  
 gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.  
 p p p p p p p p p p p p  
 sfz sfz p p p  
 p (main droite) p p p p p p p p p p p p  
 (ml. gauche) p p p p p p p p p p p p  
 x = percussion sur l'éclisse avec l'ongle. (grave aigu)  
 avec l'index de la main gauche  
 jouer les cordes aiguës sur  
 la tête de la guitare (♩)  
 secco  
 vif. sfz



= plectr. - Bartók (soulever la corde entre pouce et index et la faire claqueter).



= percussion - obtusité en laissant tomber le poing fermé sur les 6 cordes



= slap - technique très énergique par les ongles de la main droite et que consiste à percuter la corde avec le pouce.

# TROIS SAUDADES

## Saudade n° 3, dédiée à Francis Kleynjans

(Lembrança do Senhor do Bonfim da Bahia)

R. DYENS

### I. Rituel

ad libitum ( $\text{♩} \approx 70$ )

⑧ en ré

*ppp im*

*mf*

*accelerando*

*dedilo(\*)*

*dolcis.*

*poco rubato e accelerando*

*ff*

*pp*

*mf*

*Lent* ( $\text{♩} = 48$ ) *et bien chanté*

*mf*

*mp*

*mf*

*p*

*groupe de notes ad libitum.*

*mf*

*p*

*dolce*

*breve*

*touché*

*pp*

*vibrato*

*dolce*

*mf*

*main gauche seule*

*f*

*mf*

*précipité*

*sfz*

*brv.*

*fugitif*

*p*

*largo*

*enchâînées sans trop attendre l'extinction sonore*

*sfz*

(\*) Aller-retour très rapide avec le majeur.

(\*\*) Percussion sur les cordes à l'endroit du chevalet.

(\*\*\*) Pendant le vibrato sur ①, effleurer ② et ③ avec l'index gauche afin d'obtenir un crissement continu (♩) et léger.

$\frac{7}{2}$  = hausser de  $\frac{3}{2}$  de tons.



# II. Danse

♩ ~ 90

*mp* *p* *mp* *rasaco*

*mf* - plus près du chev.  
- toute la mélodie sera jouée sur (4)

1<sup>o</sup> 2<sup>o</sup> *f*

*percussion légère et muette avec 'a' ou 'm'*

*mp* *p*

*léger et égal jusqu'à la fin.*

la mélodie sur les 3 cordes basses devra bien se délicher.  
elle sera jouée par la main gauche seule.

1<sup>o</sup>

2<sup>o</sup>

*poco crescendo*

*basses en pizz. jusqu'à la fin*

*tr 1.2*

*bien maintenir le rythme pendant le trille*

*perdendosi*

*ppp*

### III. Fête et Final

Vif (♩ ≈ 70)

*f* *staccato* *p sub.* *f sub.* *p sub.* *f sub.*

*p sub.* *f sub.* *p sub.*

*B V* *6* *B II*

*métallique* *p* *i* *p* *i* *p*

*B II* *p sub.* *f* *p sub.* *f* *B II* *i* *m* *i* *a* *m* *i* *m* *a*

*p sub.* *f* *p sub.* *f* *B II* *i* *m* *i* *a* *m* *i* *m* *a*

Musical score for piano, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The piece is in G major and 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by a mix of eighth and sixteenth notes, often beamed together. Dynamic markings include *f* (forte), *p* (piano), *p sub.* (pianissimo), *sfz* (sforzando), and *mp* (mezzo-piano). There are also markings for *jouer les accords sonores et brefs* (play the sounds and brief chords) and *métall.* (metallic). The notation is complex, with many slurs and ties, indicating a technically demanding piece.

2°

③

*p sub.*

*f sub.*

*mf*

*ff sub.*

*f*

*sfx*

*roulement 1  
près chev*

*enchaîne  
sans trop  
attendre  
l'extinction sonore*

**Largo** (♩ ≈ 50) bien chanté  
et très libre

*mf*

*rit....*

*p*

*rit. molto*

*à peine plus vite*

*p*

*mp*

*touché*

*chevalet*

*mf*